

(Handwritten Note: "Newspaper")

THE Moving Picture World

The only Weekly Newspaper in America Devoted to the Interests of All Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Vocalists, Lantern Lecturers and Lantern Slide Makers.

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Editorial.

Cheap Song Slides — and —.

The reader can fill in the blank spaces to suit himself. In our "Trade Notes" there is a clipping relating to a firm of slide makers who are putting out a series of illustrated songs, with an idea of cheapening the already too low cost of production. A firm of music dealers is at the back of the concern, and we read with surprise that a firm like this should be the pioneers of a cheap and nasty grade of work, such as lithographed slides. The public is long suffering and puts up with large quantity of shoddy, simply because they will not take the trouble to complain and make a bother about it. But, if these slides take the place of photographic productions, there will be such a rousing of indignation at the insult to an intelligent audience, that the makers and exhibitors will be glad to withdraw such rubbish as it is proposed to manufacture. Not only this, but it will bring stereopticon exhibitions to such bad repute that the people who now patronize them will either hiss or execrate the exhibition, or stay away altogether, and tell their friends why; and the proprietors, vocalists and operators suffer in prestige and pocket. Apart from this we hope there is not an operator who would demean himself by exhibiting the ridiculous grotesque productions.

It was our misfortune to be present on two occasions when lithographed slides took the place of photographic transparencies. The first neither the lecturer nor we will ever forget; it taught us both a lesson. The lecturer (one of the Cambridge professors) had prepared an elaborate and scholarly oration with slides, but unfortunately broke four at the last moment. A hasty visit to the slide dealers could not replace them, except with lithographic ones. He remarked, "Oh, well, they won't notice these," and took them. When the first one appeared the audience gave a quiet hiss. The second caused distinct disapproval, and at the third one-half the audience left. The professor then explained and apologized, but this did not alter matters; the effect of the lecture was quite spoilt.

The second instance was at a sacred service, the renter, being out of the regular set, sent a lithographed one of a hymn, which was so crude it quite spoilt the whole of the service.

Instead of cheapening the cost, the dealers ought to increase it and get still better results and effects. Some of the illustrated songs now on the market are badly posed, poorly photographed and the coloring is a disgrace to those who turn them out. An artist told us that one of the largest makers of song slides in New York paid her the magnificent (?) sum of seven cents a slide for coloring, and the most she could turn out is about fifteen to

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eighteen per day. No wonder the dyeing is so crudely and poorly done. We hope to see quality and not quantity become the rule, and a living wage paid to skilled workers. Therefore, in the interests of all who use illustrated songs, we trust they will not demean themselves by using cheap and gaudy productions from the lithographer's stone.

Moving Picture Exhibitors' Association.

In reference to the Moving Picture Exhibitors' Association, held on August 26, Mr. Herbert Miles, of Miles Bros., expressed himself very freely as follows: He touched more especially upon a claim made by a speaker before the association that manufacturers and renting exchanges should not have a proprietary interest in nickelodeons and moving picture theaters.

Mr. Miles stated that this Summer, during the warm weather, hundreds of the smaller moving picture theaters were closing all over the country, and in every city could be seen boarded up and dilapidated theater fronts which had a tendency to create a bad impression in the minds of the general public concerning the moving picture business in general.

The moving picture exhibitors as a whole, we think, should be very thankful to any concern with enough capital and business acumen to jump in and prevent these tombstones of the moving picture industry from becoming so numerous as to throw discredit upon those houses which remain open during the dull season.

Mr. Miles stated that any concern like his, that would be so short-sighted as to favor one of their own houses against any other house, which they did not own but which was taking service from them, could not last a season. He claims that they have only the good of the business in view in every move they make, and any house they own is in the market for sale to any of their customers wishing to purchase.

He further stated in this connection that theirs was the only concern that did not decrease their standing orders with all film manufacturers during the dull season. This helped to enable the manufacturers to keep turning out good productions throughout the dull season, the benefit of which was felt by all houses that did keep open.

The great trouble with most nickelodeon proprietors is that they imagine film manufacturers can keep putting their money forever in new productions, and taking the chances of disposing of enough copies to pay them for the original expense of making the negative and maintaining their manufacturing plants. The principle thing for these proprietors to bear in mind is that the more they pay for their film service, the better service they should receive and the better service an honest, reliable renting concern is able to give.

Mr. Miles stated that he was sorry that he could not have been present personally as treasurer of the associa-

tion, which was not formed for the purpose of advertising any particular renting concern, but for mutual protection against unjust and discriminating legislation.



Mr. Kilder, of Travers City, Mich., has fitted up a first-class moving picture illustrated song and novelty theater in Ironwood Mich., after having the house in readiness once, and being burned out by some unknown firebug. He will endeavor to fit the place up in grander and better style than before and we feel that even though the fire was set for mischief it also was a good advertisement.

Mr. M. P. Witherell, of Detroit, Mich., who has been in the business for the last five years, will operate and introduce some new features in the way of noise effects and with a little lecture with each picture will endeavor to hold the people to an interested point.

* * *

Annisley Burrowes, late editor of the Sunday News-Tribune of Detroit, Mich., has embarked in the moving picture business at Kingston, Ont. Mr. Burrowes has secured a splendid location in the most crowded part of the principal shopping thoroughfare—Princess street—and will operate a strictly high-class place. During the past six months he has been studying the business in Pittsburgh, Pa.; Toronto, Ont.; Detroit, Mich., and smaller places in Pennsylvania, Ohio and West Virginia, and has many good ideas. Mr. Burrowes is a man of varied experience, having come from the backwoods of Canada to the boulevards of Paris and the clubs of London. He has been at odd times a labor agitator, a surveyor, a commercial traveler, a book agent, a telegraph operator, a farm laborer, but chiefly and most of the time a journalist. He has served on the New York Herald, New York World, New York Journal and New York Times and the high quality of his work is attested by many letters. Mr. Burrowes is a native of Kingston, where his family has been well known for nearly a century.

* * *

Fire Marshal Lattimer has just at present no more important duty than to see that audiences in the moving picture shows are protected from the peril of fire. But it is unnecessary to wait a year for the Legislature to license them. Let councils act at once in this regard, in general classification of the amusement and clasp a license on as well as require satisfaction of the supervision of their films. But \$25, proposed by Fire Marshal Lattimer, is far too low. The theaters pay \$500. They are under burdensome restrictions. The space they can sell to the audience is restricted by law. Their exits are required to be large, their stairs are widened to the loss of space. Their expenses are heavy. They carry a large pay roll. Their taxes, direct and indirect, are numerous and yield a considerable revenue.

The moving picture show ought to pay a license of at least \$100 a year. This will improve their quality, prevent transitory shows coming in to vex a neighborhood where they are wanted and restrict the business to responsible persons, excluding casual speculators. As it is now, these shows are swarming over the city. They are springing up where there has not been a license. Ninety have been opened. In New York 300 have been licensed in a year. Two or three make a blight too noisy for many business and trade which pays taxes and disburses large sums in wages. If one on Market street can afford, as it has, to a \$500 theater license, the rest can at least pay \$100.—*Press, Philadelphia.*

* * *

The cinematograph is something which has advanced by leaps and bounds into popularity; places of amusement of this variety springing up here and there like mushrooms in a night all over the city, and because they are inexpensive they are widely patronized. In a great percentage of them the picture shown is very evident of a made-up film showing scenery of historical event or pageant or ceremony are few and far between. The so-called "phantom" picture has the floor.

This is very much upon the order of the fun in the colored newspaper supplement. We are shown children who play elephantine pranks of, incredible mischief; who deface

or clothes or dump their elderly relatives in water, or cause them to fall down steps or out of windows. Or there is a grown-up fan of the same species, with a knock down or drag out in every picture; and, trust to tell, the audience as a general rule looks on in more or less tolerant silence, not laughing as much as you might expect. If the moving picture is harmful to the eye it should be improved upon; if it is harmful to public morals or to childhood, it should be abolished.—*Philadelphia Telegraph.*

* * *

At the last meeting of the New England Insurance Exchange the following new rule relative to moving picture machines was adopted, being a modification of the original recommendation of the executive committee: "Adopted by the Exchange for a 1 per cent. increase in the rate on all policies without exception covering buildings where these machines were used."

"Local committees may promulgate a reduction of not over 50 cents from the 1 per cent. minimum charge for the installation of moving picture machines when installed in strict compliance with the rules of the National Board and the national electrical code." All theaters controlled and operated by the Middle West Managers' Association will, after September 1, devote three evenings of each week to high-class vaudeville. This action was determined at a meeting of the officers and board of directors of the association, held in the offices of Arthur Fabish, 167 Dearborn street. "The action of the meeting to-day," said Mr. Fabish after its conclusion, "was for the purpose of combating the impression made in the theatrical line by the 5 and 50 cent players. They are thriving, and where our houses were about two and three evenings of each week, our houses will be the gain of the smaller houses. Our circuit controls 228 legitimate playhouses in many cities in the States of Iowa, Indiana, Ohio, Nebraska, Arkansas, Missouri, Indian Territory, Michigan and over forty cities in Illinois alone. Vaudeville is securing a hold upon the people, who demand popular priced attractions."

* * *

The assembly at St. Paul, Minn., voted to transfer the license of Francis H. O'Rourke to maintain a moving picture show to Frank Seifert. The place of business is 219 East Seventh street, and before the transfer was accomplished counsel was heard for both sides. The troubles of the parties involved are complicated. The argument before the committee on license, previous to the meeting of the assembly, Counsel for Mr. O'Rourke objected to the transfer of the license because of the difficulty in obtaining possession of the picture business from Mr. O'Rourke. Mrs. Henderson owned the building which a year ago Mr. O'Rourke rented for his moving picture show. It was stipulated in the lease that if the property was transferred during the three years the lease was to run Mr. O'Rourke was to vacate on sixty days' notice. Mrs. Henderson sold the property and O'Rourke was notified that he would have to vacate on July 30. O'Rourke is then said to have sold the picture outfit to Frank Seifert for \$700, and Mr. Seifert's counsel claims that he was well satisfied with the price. O'Rourke professes to believe that Mrs. Henderson in some way was connected with the sale of his picture business, and that he was forced to sell for less than the house was worth. He has brought suit in the court and said last night that the transfer of the license would give Seifert an advantage over him. The assemblymen failed to see how the litigation over the property involved the transfer of the license and adopted the favorable report of the committee.

* * *

Fire Marshal John Lattimer has declared himself that he nor any members of his department shall rest until they make the local 5-cent picture show establishments safe for women and children. Chief Lattimer and his assistant, "Teddy" Wilkins, realize the need of greater precautions in these establishments. They know that many of them are not fire-proof, nor do they afford proper protection to the public. Therefore both Chief Lattimer and Assistant Wilkins have been devoting their time to the investigation of these shows. Mr. Lattimer had a bill introduced in the last Legislature for that purpose, which somehow failed to pass. The first bill was submitted so far as he knew there had been no open opposition to the proposition of such places, most of whom he thought favor the licensing of their houses, on the ground it would give them a better standing. Mr. Lattimer says there are about nine of these amusement places in Philadelphia. There is no license fee, mercantile or otherwise, and are under the supervision of the fire marshal solely. These places are scattered all over the city. Between Eighth and Thirteenth street, on Market street, there are a number of the larger and better equipped kind. The proprietor of one of these has paid \$500 for a theater license. The others are to be found, mostly, on such streets as Germantown, Lancaster and Ridge avenues, and in the southern and northeastern parts of the city. Of late their number has rapidly increased. Small stores and even dwelling houses have been remodeled to make

these moving picture amusement halls, which are crowded nightly, the audiences being composed mostly of women and children. Some of these halls are 7 or 8 feet long and only 15 feet wide with a narrow aisle down the center. Although standing room is said to be prohibited, every night in many places large groups of spectators stand behind the seats. The little closets containing the moving picture machines are almost invariably placed at the front, or entrance end, so that if the films should catch fire the source of danger would be at the usual place of egress.

The fire marshal, whose inspectors exercise close supervision of these places now, insists that every hall shall have one or more exits at the side or rear, shown by red lights and the word "exit" over them. But the name of these long, narrow halls the danger of a panic's jamming the aisle so that rapid escape would be hindered is obvious. One of the sources of danger is the operation of the machine by an inexperienced man, who might not work the apparatus at the proper speed and thus cause a fire that would in turn cause a panic. For this, too, Mr. Lattimer has a remedy. He would forbid the operation of machines except by persons who had been duly examined for ability and made to register and pay a small license fee.

* * *

Arrangements are being made to open the "Superba," a moving picture and high-class musical act establishment at 143 Bull street, Savannah, Ga., early in September. It is claimed for the place that it will be different from anything of its kind ever opened in Savannah. Mr. H. C. Bandy, of Birmingham, will be the manager of the Superba. He says the building in which the amusement will be given will be finished in white, gold and cooling and ventilation provisions will be made. What are known as first service pictures will be shown with a change of films every day. The Superba will cater to the best class of patrons in the city.

* * *

An exhibition of moving pictures representing wild animals in their natural environments was given in Colorado Springs by C. J. Jones, better known as "Buffalo" Jones, in a tent east of North Park. Mr. Jones was for years game warden of the Yellowstone National Park and is known all over the United States for his efforts at preserving the wild animals, especially the buffalo. He has the most complete collection of moving pictures of animals in the world and his lectures have attracted attention at Harvard, Yale, West Point and all the large colleges and universities in the country. He has on exhibition two live mountain lions which he recently captured near his ranch in Arizona.

* * *

MOVING PICTURE PERVERSION.—The province of amusement in this workaday world is a very large one and its boundaries are expanding and its interests developing and multiplying at a marvelous rate. In these facts the optimist finds much satisfaction, and not strange to say, those pessimistically inclined discover a thoroughly disheartening tendency.

Most of the popular amusements of the day are mere time-killers. They are silly, unrefreshing, when not positively destructive of good taste and right principles. From Sunday amusements of day toers to certain coarse pleasure parks with a multitude of catch-dime amusements, and roof-garden spectacles at \$2 a seat, the bulk of the entertainment offered is not merely frivolous and of the moment, but actually judgment-warping and thought-stifling. And this in spite of the possibilities latent or misdirected in all of these variant devices.

One of the great inventions of the closing years of the nineteenth century was Edison's kinetoscope or "moving-picture" machine. Its designer planned it for noble purposes, and could see instruction and inspiration in the work it would do. In the beginning there was at least partial fulfillment of its benign intent, but that idea has been submerged in the trifling and even vulgar uses to which the ingenious mechanism has been perverted. The biographs, vitascopes, cinegraphs, polyscopes and optigraphs which are now important, if not the leading attractions of thousands of the vaudeville, burlesque and hall pictures. For one series of pictures scenic views given here and there infrequently there are scores of fictitious creations representing trains of mishaps and blunders in real life or fanciful inventions like the half-remembered visions of delirium.

A single novelty is noted. During the time "The Mikado" was under ban, an enterprising manager presented moving-picture scenes from the Gilbert and Sullivan comic opera, photographed from a private production, and had some of the solos and concerted music sung by professional singers, avoiding the strictures of the censor and attracting profitable patronage.

This last-mentioned feature should be something more than novelty. The nearest approach to it here is a minstrel "first-part" scene, in which the singers give songs and choruses from

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behind the screen upon which the pictures are projected and time their music and dialogue to the movements of the pictured action. In several of the interior "circuits" as they are known to the showmen, there are travel exhibits put up of semi-automatic machinery—moving-picture instrument, phonograph and a player-piano. To the people of the smaller communities these are welcome additions to their circumscribed round of amusements, and often they are actual improvements on the musical and dramatic offerings presented in village halls.

It is easy to imagine a really meritorious entertainment made up of such features. Views of foreign scenes, such as those given in earlier years—London streets on the occasion of the coronation of King Edward VII, the Dunbar at Delhi—or even pictures of the great events and buildings of the United States; notable scenes from the legitimate drama and from the operas; accompanying music of a grade a little higher than the "coon songs" and mushy sentimentalities of the vaudeville stage—these should be attractive. Unfortunately the popular taste is for illustrated farces and rag-time diversions. *

The great, coarse, easily tickled public bestows its favors with increasing liberality on the trifling and meretricious "shows" yet still has patronage to give the better attractions. Its capacity for what it calls amusement seems immeasurable. Everybody goes to vaudeville now, yet the serious drama was given more respectfull or better-paying consideration. *

As with the habit of reading, so with the habit of play-going. Those who begin with an addition to light reading usually come in time to appreciation of the masters, and those who are drawn to the amusement hall or theater first by comic trifles may advance to the enjoyment of sterling plays. No appetite can be satisfied forever with cream-puffs or lemon drops. The fashions in shows change gradually, and always for the better it may be admitted, but in the end there is progress in the right direction. The time will come when the real value and some of the hidden possibilities of Edison's kinetoscope for amusement, and for culture as well, will be realized—Extracts from Geo. L. Shoals in *Argonaut*, San Francisco. *

There will be no more vaudeville at the old Portland Theater and the moving picture shows will continue there until the opening of the new Keith Theater on Preble street, when the lovers of variety will be furnished with the best that the Keith circuit can present. This was decided upon by B. F. Keith, the manager of the Keith theaters, on a recent trip to this city. It is planned to have the new Keith Theater ready for the opening some time in November. Portland's theatergoers will miss the regular vaudeville and most of them had hoped that September would bring a list of vaudeville attractions at the old Portland Theater until such time as the new theater would open. Mr. Keith's decision, however, destroys that hope and meanwhile the work on the new theater is being rushed.

A story is told of a remarkable dream had by the operator of a moving-picture machine in Middlebury, N. Y. In operating the picture machine, the operator continuously turns a crank and the habit has grown upon him so that it is said he often while asleep goes through the motions of turning a crank. The other night the moving-picture man's wife wanted some ice-cream, it is claimed, and decided to make some, but her husband was too tired to turn the crank of the freezer. He laid down on the sofa and went to sleep while the good wife prepared the freezer. On entering the room where her husband lay, after she had been turning the freezer for a time, she saw that his arm was going through the motions of turning a crank and, thinking that he might as well do his share of making the cream, she took the freezer into the room and put his hand on the crank. All went well and the sleeping man made the cream. When his wife awakened him to partake of the cream, he stated that he had dreamed that he was turning the picture machine and that there was something wrong with it which made it turn very hard. He was greatly surprised when told that he had made the cream.

* * *

The moving pictures are very exciting and highly humorous. There is always a chase. A man does something he ought not to do. Then a mob gets after him and chases him across about twenty-seven miles of very rough country. He falls down mountains, swims rivers, but the mob is relentless and grows bigger all the time. At last the offender is caught and gets his face punched. That is all.

* * *

F. B. Schultz, of Chattanooga, Tenn., proprietor of three of the leading moving-picture shows of the city, the Crescent and Crystal, on Market street, and the Palace on Montgomery, is very indignant in regard to the statement that all the moving-picture shows were to open on Sunday. Mr. Schultz writes:

"The report that all the picture shows would open at 2 o'clock in the afternoon was false. A Chattanooga man who operates a moving-picture show came to my Sunday afternoon and asked me to join their agreement and open on Sunday. I refused to do for several reasons. First, because I was raised a Christian and do not care to break the Sabbath; second, that I thought if a man could not run his business without doing so my help work on Sunday, as every one should have a day of rest, and Sunday was given to us for that purpose. My three places were closed and will remain so every Sunday, and if I find that the people will not patronize me because I don't keep open on Sunday I will quit the business before having to break the Sabbath."

* * *

Lexington is to have two new amusement features in the near future in the way of continuous performances. L. H. Ramsey and two other men whose names have not been divulged, have formed themselves into a company to be styled the Hippodrome. They will have a moving-picture show, a variety program and illustrated songs. The theater will have a seating capacity of 450 and will be equipped with every modern convenience. The floor will be elevated and inclined, a foyer of 30 feet depth being left in the front part of the house to hold those who wait. One matinee and two night performances will be given daily, lasting an hour each, the admission being 10 cents all over the house an extra charge being made for reserved seats downstairs. The balcony price will be 10 cents. On Saturdays two matinee and two night performances will be given. The theater will be ready for the opening performance about September 16.

* * *

Three young men of Bridgeport, Conn., are now under arrest charged with a very serious case of assault and attempted robbery. The victim of the trio was a Chinese laundryman, Hop Sing, who was attacked in his own store at 249 Railroad street and beaten unconscious with a heavy club. The Chinese man cried, "Frightened am I that the would-be bandits and they did not wait to rob the place." The young men under arrest are William O'Brien, William Lynch and Owen Ward. They attended a moving-picture show at which one of the principal attractions was a highway robbery. This set the minds of the trio working and after the show they planned the attack on the laundryman for the next day. The details were carefully arranged, Ward being assigned to "slug" the Chinaman, while O'Brien ran behind the counter and grabbed the money and Lynch kept guard outside. They carried out their plans as far as the Chinaman was concerned, and left Hop Sing cut and bleeding on his own floor, but after they had laid him out their lost their nerve and did not wait to rob the store. The boys were arrested by Detective Fox and Policeman Hazel and at first put up a stout denial, but afterward admitted their crime. They are held in bonds of \$500 each.

* * *

Hereafter in Butte, Mont., even fake robberies will be illegal if the ordinance now drawn up and filed as a council bill in the city clerk's office goes through. No more can Dick Sutton, Manager Nelson or the various electric theaters about town show how the big "stick up" jobs were pulled off. Even pictures of crime are to be legal. Butte's city council will meet and this grave question will come up. The small boy who sees the train robbery and then goes home and hangs the family cat is the person whom this new law is assigned to protect.

Buttler will be the original "closed" town when pictures of crime are oppressed. Nothing will be tolerated that makes a noise like a crime; the proposed bill is not without merit in spite of the humor that appears at first sight.

Pittsburg, Aug. 28.—There will be no more moving pictures for the entertainment or spiritual succor of prisoners in the Western Penitentiary. The farewell performance has "queered" this form of Sunday pastime. The last exhibit was billed "The Life of Christ" and started out all right. But while portraying the early childhood of the Saviour, there suddenly burst in on the screen a troupe of scantily clad burlesques going through a "dance" of that variety that is not performed with the feet. Amid yells of approval from the prisoners, the clergyman in charge of the services put his hand over the nozzle of the moving-picture machine and the entertainment was over for the day.

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A correspondent in Piqua, O., reports: "The moving-picture business has gotten to the point where even the city officials are asked to co-operate in giving the public a chance to see how much foolishness can be shown in one film. This morning Mayor Hughes received a circular letter from an H. L. Seaman in Massillon, with an enclosed postal card. Mr. Seaman requested the Mayor to write and tell him whether there are

or have been, any moving-picture shows in the city. City Auditor Bert A. Reed has received several letters from film companies, requesting the names of the moving-picture companies now showing here. About two years ago these shows, of which there are now so many, first started springing up. They proved a success financially, and since then they have steadily increased in number, until now there is scarcely a village in this section of the country that has not at least one moving-picture show. While there are but two in this city now, there was at one time four, and many have been run for a short time. The shows have been organized in many places into groups of ten or more rotating the films. In many cities the public officials receive letters such as those mentioned above, and the business does not seem destined to give out for some time, as the shows prove popular at the price for a few minutes' entertainment."

* * *

A fine example of a deep sea appetite, illustrated with moving pictures, was given in a restaurant in New York the other evening. A pale and hearty looking deep sea sailor moored up to one of the near mahogany tables and without hesitation started to gauge his appetite as follows: "I would like a nice tenderloin steak, well broiled meat, and a nice dozen scrambled eggs. You may also bring me if you will a mess of lettuce and some sliced cold tomatoes." The waitress with 16-inch waist forgot her usual smile in her anxiety not to forget anything. Before she reached the slide her confidence failed her, and she communicated her doubts about the sanity of her patron to the manager. The latter decided to investigate. With all sails set he tacked up to the deep sea sailor and anchored alongside. "Have you given your order yet?" he inquired, trying to look unconcerned. "I have," was the frank reply. "What is it?" inquired the manager, a little timorously. Then the deep sea order was repeated, and on looking up and seeing the blank look upon the manager's face the sailor asked, "Well, can't I get it?" "You shall have it; you shall have it," said the manager, slightly embarrassed. " Didn't the girl think I meant it all?" said the sailor, blushing like a poppy. "That is all right," said the manager, sailing away. It was the girl's turn to blush when she placed before her patron the full order, with half a dozen hams and five potatoes. And as nearby patrons glanced around they saw the deep sea man eating slowly, but surely, until there

did not seem to be seven crumbs left of any part of the order. "He should have had six potatoes instead of five," said the waitress, "and I'm sorry that he did not get them all." "Amen!" said a chorus from the next table—*Boston Post*.

Shafer & Boyce, of Belvidere, have leased a room in the European Hotel block, Sterling, Ill., for a number of months and will open a moving-picture show and a vaudeville entertainment therein. The city council granted them permission to operate by the payment of a fee of \$5 a month and paying three months in advance.

* * *

Sterling, Ill.—Boston's moving picture show and electrical theater on First avenue, attracts a large number of people and three splendid performances are given each evening. When Mr. Boston decided to open his show in this city there were those who doubted if it could be made a success. Mr. Boston, however, has proven that a well-conducted electrical theater could be put on here and be a success. So far the attendance has been large, all due to excellent pictures.

The Adams Novelty Company has been formed to promote the sales of cheap slides, patented by F. J. Adams, the inventor. They will be lithographed on cardboard and can be sold at a profit to the music publisher or dealer for from 80 cents to \$1, according to Maurice Shapiro, the publisher, who is largely interested in the venture. The slide industry has grown to large proportions in this country. Mr. Shapiro estimates that not less than \$20,000 annually is spent in purchase of the glass plates, which have retailed at from \$5 per set upward. The coloring, careful packing and shipment have been expensive items, but no improvement in the manner of producing slides has come forward in years. Under the Adams plan, says Mr. Shapiro, slides can be placed in an ordinary envelope and sent anywhere without danger of breakage. The patent has been tested and found satisfactory. Another invention of Mr. Adams is dissolving views, a fault of the present slides. Mr. Adams has now perfected what is called "The Natural type," a sort of photographic instrument which will reflect faithfully on a sheet the motions of any person seated behind it. This is chiefly depended upon for comedy pictures when desired.

Projecting Machines and Their Manufacturers.

No. 1. Eberhard Schneider's Miroir Vitae.

The "Miroir Vitae" is by no means an experiment, or even a new machine; earlier models of this machine have been in constant use for many years, and were reserved for use in exhibitions given by this firm in and around New York City.

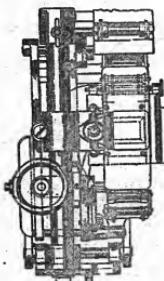
Every part of the "Miroir Vitae" is strictly guaranteed, the material is the best that can be obtained, all parts carefully finished by hand. Simplicity of construction, adjustments easy and convenient. Improved fireproof magazine and two safety cut-off shutters are points the maker claims.

The machine head has a rigid steel aluminum frame on which all gearings are mounted. All bearings are made of bearing bronze, as hard as glass and built especially heavy and long, thus reducing the wear of bearing shafts and saving aluminum, also causing the spindles and gears to run with greatest accuracy. All gearings are cut from hardened bronze and steel of finest quality and required to stand the most rigid tests.

The intermittent movement (the star wheel and pin wheel) are cut from stub steel, made unusually heavy, thus giving a large wearing surface, causing the parts to run with utmost precision, and stand wear without cutting or getting out of adjustment.

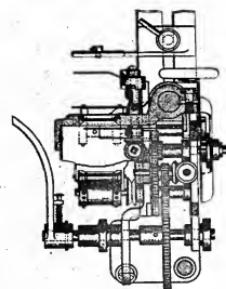
The star wheel and star wheel shaft are made of stub steel and brass, are braided together with silver, mounted on a phosphor bronze bearing of full $2\frac{1}{2}$ -inch length, adjustable by eccentrics which operate from one screw.

The intermittent is a one pin movement requiring only 20 per cent shutter, thus dispensing with the flicker.



Centering Top Device.

The framing or setting device is a new idea entirely, with an adjustment of $1\frac{1}{2}$ inches, and without moving the shutter from its fixed position, thus requiring a much smaller shutter and consequently the much less flicker. Operators will readily recognize this decided advantage. This framing device also allows the bearings and gears to remain in a fixed position which overcomes the usual grinding noise in the gears.

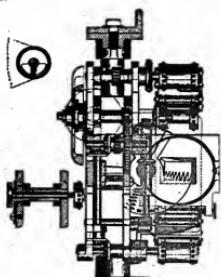


Centering Device Looking from Above.

Only the extreme edges of the film come in contact with the film shute, sprocket, etc., in passing through the machine, therefore rendering it impossible to scratch either side of the film. The film is held in proper position on each sprocket by means of two roller idlers placed $\frac{1}{2}$ inch apart; this holds the film snug against the rim of the sprocket. This is of vital importance, especially with the intermittent sprocket, where the film is apt to drop away from the sprocket slightly and thus receive a sharp stroke from the points of the sprocket teeth, instead of their basis.

THE MOVING PICTURE WORLD.

which cuts out the corners of the sprocket holes.



Section Showing Shutter.

The friction gravity shutter responds immediately to the slightest motion of the gears. It has been necessary with other shutters to run the machine at a very high speed before the safety shutter would raise and likewise necessary to bring the machine almost to a standstill before the shutter would drop into place again.

Among the 100 features claimed by the maker are:

Best material obtainable used; metal, best but metal, except mica, fiber and (no wood whatsoever) asbestos used for insulation and handles, etc.

The light weight, and yet strong—most parts made of steel aluminum.

The small space it takes when set up, the small space when packed up.

The short time it takes to set up and to take it apart after the show; five minutes will set up the machine complete for calcium.

The easy way to operate it; a novice will understand it in fifteen minutes.

The new one-rod lamphouse slide rest, dispensing entirely with a long table.

An entire new idea of lamp house, large enough to accommodate 7-inch top and bottom carbons.

The new vertical lamphouse shutter works between lamp and condenser.

Saving of condenser breaking 85 per cent.

Our new lamphouse transport spindle to shift from moving pictures to stereopticon, no more burning of fingers.

A solid (not soldered) brass screw condenser, oxidized, with two $4\frac{1}{2}$ -inch condensers.

Condensers of 8 and 9-inch back focus are also made exclusively.

Arc lamp focus fully $4\frac{1}{4}$ -inch between carbons and piano surface of back condenser, saves condensers from breaking.

A quadrupole insulated arc lamp.

The lamp mechanism outside of lamp house, therefore keeps cool and doesn't get out of order.

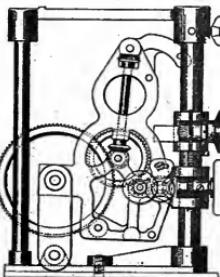
No live carbon arms (on account of the quadrupole insulation).

Patented ball joint socket for the stereolens enables the operator to project the stereopticon picture in exact unison with the moving picture, no bending of the stereopticon required.

A 4-inch diameter water cell held by a special bracket with metal cone and located between condenser and moving picture aperture plate, intended when filled with alum

water to cool the rays of light for film protection.

The gear train, intermittent movement, flywheel, etc., are all arranged away from the operator, leaving spacious room to read the film and to handle sprocket and film clamps.

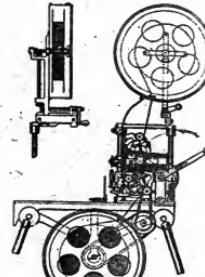


Showing Geneva Eccentric and Set Plate.

The automatic shutter does not act as a brake against the driving mechanism.

A safe, strong, self-locking picture machine crank of proportionate size.

Machine is geared high and noiseless—32 pictures per crank revolution.



Showing Magazine, Rewinder, Film Shields, and Double Belt System.

Round magazines, large enough to accommodate the film reel without too much air space.

The upper magazine is mounted on a rewinder bracket and has a notch crank to lock it if in use and to unlock if not in use.

The under magazine is stationary, fastened to the table web.

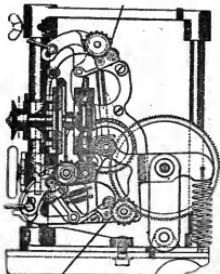
The under film reel receives its wind up power by steel belt transmission over another set of pulleys from a small pulley mounted on the under sprocket shaft.

If the exhibitor desires to rewind the show film right after the performance he can do so by using the upper rewinder without taking the reel out of their magazine; upper magazine does not need to be taken down and replaced by a naked, left-handed rewinder as usually done.

All parts are interchangeable.

All pinions, miter, level, spur, intermittent gears and sprockets are cast in our factory on our own special machinery, under expert supervision.

Built strictly observing the rules of the fire underwriters.



Section Showing Cheeks and Knee Brackets.

Film centering device feeds $1\frac{1}{4}$ of one film picture in a straight vertical line.

An absolute stationary film shutter (not traveling up and down) only 3 inches in diameter.

Film shutter is provided with dissolving edges, three fingers are passing over the picture while the picture is selected, eliminating to a minimum the contrast pulsation of light and dark from one picture to another.

GAS Oxygen and Hydrogen In Cylinders.

Lime Pencils, Condensers, Etc.

Prompt Service, Reasonable Rates

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Lindall's Handbook of Valuable Information for Moving Picture Operators and for Beginners, etc., etc.

By means of this book any man of ordinary sense may quickly learn to run a machine with best possible results. It is the result of the experience of a special official of the cinematograph journals of the U. S. and Europe, augmented by the experimental knowledge and experience of the author, a few years ago, who will present some valuable hints never before published. Here is one that will save you many dollars. I tell you of a simple device which will prevent Condemns from cracking.

PRICE, ONE DOLLAR
C. E. LINDALL,
Bar Harbor, Maine
Reference: Bar Harbor Savings Bank

Film Review.

LENA AND THE BEAUX.
BIOGRAPH.

Lena, a German maid servant, has a strong dislike for one of two admirers of her mistress and sets about to arrange matters to suit herself. While enjoying that privilege of trying on her mistress' new outfit, the unfavored suitor arrives at the house and, in answer to his ring of the bell, receives a pot of flowers on his head. Realizing that "faint heart n'er won fair lady," he persists until admitted. Here he suffers further indignities. The maid, treating him with extreme insolence, finally informs him that the object of his visit is not at home. Such contrepets! Crestfallen, he departs, leaving a note, which he had hung on a Japanese screen. Almost immediately the favored one arrives and receives an effusive welcome. The rejected lover returns for his cane and the maid conceals the couple behind the screen. A search for the cane discovers the party in hiding. Amazement! Twice in the same place! Now furious, the unfavored one departs haughtily. He out of the way, a stroll is suggested and, while the mistress is out of the room getting ready, the lover rewards the maid with a substantial tip, to which the maid makes an osculatory response; just in time to be caught by the mistress. It is now three and twenty for the hitherto successful suitor. The maid finds it up to her to straighten out the mess and bids the lover return pretending he has met with a serious accident, and thereby play upon the tender sympathies of the mistress. The scheme works finely and Lena is delighted, feeling that she has played Cupid's understudy in the affair, and from behind the portieres watches them as the gallant knight pours forth calmed air into the shell-like ear of his fair charmer. Her pleasure is short-lived, for down come portieres, pole and all, and she is forced to beat a hasty retreat. The story is well defined, the antics and blunders of good-natured Lena are funny in the extreme, making the film one continuous laugh.

NEIGHBORS.

BIOGRAPH.

A farce comedy from real life, showing how easily a feud between two families may be started. Two boys are having a friendly bout in the art of self-defense, when one of their mothers appears and, thinking it a genuine fight, makes for her son's opponent and belabors him. The other mother now mixes in, and the mèlée becomes a veritable maelstrom, when the husbands appear and lead into the vortex of the battle. Things are becoming mad, as their energies wane, when they realize the humor of the situation. Peace being restored, they go off to bathe their wounded feelings at the Fountain of Bacchus.

STAGE STRUCK.

EDISON.

Walking along the railroad track carrying his grip, appears a forlorn Thespian. Wearyed by his forced means of travel, he stops, sets down his grip and mops the perspiration from his brow. He espies a farmhouse and turns from the track to make his way toward the object of his vision, but meets a country maid, to whom he bows and smiles. A few words are exchanged and she learns to her delight that he is an actor and while he is eulogizing

his profession, impressed upon the maid the fact that a few vultures would be gratefully received.

The actor accompanies her to the farmhouse, where she enters and immediately emerges with her mother, to whom she introduces her new-found actor friend. He produces from his pocket a poster which he shows to them. It represents a ballet dancer, and he informs them that they may become such if they will go with him to the city.

The maiden then requests that he meet them later at yonder hay-mow and he leaves for the appointed time. He is soon joined by the three girls, bringing with them a basket of lunch for his especial delectation. He takes a pie from the basket and proceeds to eat the same quite rapidly, and also starts a dance. The three girls follow him in line. He instructs them the meanwhile how to dance properly for the stage by constantly directing their attention to the manner in which he dances. But, alas! they had not counted upon the farmer. He witnessed his girls leave the house with the basket and with his wife followed them. They come upon the dancers and begin beating the actor, putting him to flight.

At nightfall the actor returns and from the rear of the house signals the girls to come out. They appear on the first story shed, to the edge of which he places several planks, forming an incline to the ground. The girls, with their bundles, slide down this improvised method of escape, intent upon becoming actresses. Two horses are pressed into service and with two on each animal they proceed to travel. The farmer, however, has discovered their scheme and follows.

The actor with the three recruits to his profession arrives at the railroad station and boards a train for the city. The farmer with his shotgun arrives too late, as the train is now moving away, and in great rage he vows vengeance.

A short time later the farmer, with his wife, visits a seaside resort, and while there they enter one of the concert gardens. A companion in whom we recognize our actor friend at the farmhouse appears on the stage, followed by three dancing girls. The farmer's wife, after viewing the girls for a few minutes, discovers they are the ones whose whereabouts have been sought, and she calls his attention to them. He immediately leaps upon the stage, followed by his wife, and the actor having then appeared, gets a good beating from the irate farmer. The girls rush behind the scenes with the farmer after them, while his wife continues the beating of the actor with her umbrella. The girls run across the floor from the front of the stage and escape to the street with the farmer in pursuit, joined on the street by a policeman and an ever-increasing crowd.

The girls enter the attraction called "Helter Skelter" and slide down its irregular chute, then on to the "Inclined Slide," and down this arrangement with the policeman, farmer and crowd following and falling on each other in an amusing manner.

They next endeavor to lose their pursuers by jumping on the "Human Roulette Wheel," and after various amusing actions on it successfully elude their would-be captors, the latter being continually thrown off this device in their efforts to catch the girls.

The girls continue their flight to the beach, where a policeman standing at the bathing line, raises the rope, which trips the girls and throws them on the sand. The cab the money is seen to drop from his

Before they can arise they are caught and given a sound spanking. Thus ends the short but lively career of these "Three Little Country Maids" who were stage-struck.

LIFE OF A BOOTBLACK.

ESSANAY.

A picture of this kind has long been wanted by the film market, and we think we have stepped in at the opportune moment with our new feature, "Life of a Bootblack."

"Life of a Bootblack" as the name signifies, depicts the type of a street urchin, who is blackening boots to keep his poor mother and drunken stepfather in the necessities of life. Our story opens with our little hero running away from home, not being able to stand the unwarranted abuse given him by his stepfather. We then follow him through his career, picturizing all the happenings that generally constitute the life of a bootblack.

There is so much good stuff in this picture that it is useless to try to describe it on paper. Suffice it to say that it is beautiful in its simplicity, full of heart interest in its story, dramatic in its construction and very laughable in its comedy scenes, and above all it will prove very influential in its moral, which is based on "Honesty Well Rewarded."

DISASTROUS FLIRTATION.

GOODFELLOW.

Picture of residential street. Foppish dressed young man on one side of the street and young lady passing in opposite direction on the other. He now tips his hat to her with a broad smile and strong action, which the young lady ignores. When he catches the next glance of her she has decided to tantalize him a little bit. Waving her handkerchief at him, he immediately starts across the street, the young lady still plying on her victim, still standing on the sidewalk, splitting her sides laughing. Her actions do not seem to bother him in the least, as he steps closer to her and makes a date with her for later on. The lady now passes from sight and he is left standing in the street bewildered as well as broke. He has invited the young lady to take an automobile ride without first consulting his pocketbook, pulling his pockets inside out from his trousers. With finger to head he strikes an idea.

A dandy in the background with a lawn in front. The dandy is seen walking down the street, a rapid gait, until he comes upon a spot of grass on which there is a sign which reads "Please." He immediately takes off his coat, turns the sleeves inside out and pushing down the crown of his silk hat and taking a pair of automobile goggles out of his pocket and turning his back to the passers-by, slips them over his eyes. Picking up a drinking cup, he now sits down back of the "Please" sign and the game is working fine. The passers-by are chipping in their coin very rapidly. The young lady that he has been flirting with now passes by and all drops her mint, but she does not receive him. When he thinks he has secured enough money he walks around the corner and the picture shows him back of a billboard turning his coat right side out and putting the goggles in his pocket and brushing himself up in general. He calls at garage and rents car to fulfil his engagement, but as she enters the car the money is seen to drop from his

pantaloons to the ground and a number of boys pick it up.

The pair are seen rushing around the park in the auto and dodging here and there and when they return to garage the man he demands his money. The dude is broke, the money is lost, but he tries to square matters, but that does not do and the driver insists upon having his money. Help is called and the situation is explained. The sympathy of the young lady is so touched that she pays the bills, agrees to meet the young man on the corner to get the return of the \$7 for the auto ride. He puts his wits to work again and must raise the money. He is seen walking down the street and meets an Italian and wants to rent his banana cart for which he agrees to pay for rent of it on its return. The boy starts up the street with milk hat, stops a painter, who paints a sign. "Buy fruit of me for charity's sake." Tacking the sign on the banana cart, the extraordinary scene of a fancy dressed gentleman pushing a banana cart, everybody is eager to buy fruit of him. Among the purchasers is the sweetheart of his mash, who is simply horrified, but after considerable time manages to explain himself that he is doing it for charity's sake. She now meets him on the corner and demands \$7 from him, which of course, in his embarrassing condition and situation, he immediately pays from the money secured from the banana cart. She is now satisfied and makes her exit with the crowd with a proud and haughty walk. At this point the Italian from whom he had rented the banana cart puts in an appearance and wants the rent for his wagon, which he also pays from the money secured from selling the fruit.

Going back to his old tricks, the first lady he meets is the young lady with the haughty walk. She tries very hard to get by him, but he insists upon holding a conversation and finally induces her to get on a rubber-neck car and take an outing. The couple are seen to make their exit from the street car, walking down the lane to the lake. The interesting picture shows some boys who are digging away, boring holes in the bottom of the boat and tacking a piece of cloth over the hole. The boat now lie in wait for their first victim, which, of course, is the young lady and the dude, who walk down to the water's edge and he induces her to get into the boat and pushes off. The water begins to come into the boat through the holes and the boat is gradually going down. The lady trips lightly over the board to the shore and the boys immediately pull in the boat, leaving the poor dude standing in the water. The girl immediately hastens away and the boys demand rescue money. Again he promises to pay to-morrow. The boys are now anxious to get their money and proceed to follow him when he goes. In a very short time a crowd of boys accumulate and assist the two boys in enforcing their demands. When they see their actions are fruitless they begin to plan a line of action whereby they can secure their money. The boys secure a rope with which they lasso the dude and drag him on the ground until they make him pay. Along comes an organ grinder and the dude rents the organ and monkey to replenish his pocketbook. He starts down the street an entirely different looking man, weak in the knees, round shouldered and head bowed. At this point the same young lady individual puts in an appearance, but he passes her by without even a nod. The following question appears on the screen: "Did it ever occur to you?"

THE FOUNTAINS OF ROME.

SOCIETÀ ITALIANA.

Visitors to Rome who do not see the fountains have never properly seen the ancient city. The tourist guides always make a point of showing their beauties to the visitors, and it seems as if they must exhaust their vocabulary of praise by the wonderful word pictures which they paint. The words of the guides are plain in comparison with the reality, and they must be seen before they are appreciated.

This film of the fountains gives a very good idea of their beauty and brings Rome to New York. The Plaza of St. Peter's, with its grand architecture, is still more embellished by the beautiful fountains playing in its midst. This film takes us on a panoramic tour of the beautiful architecture that is to be seen in this world-famed city. We are shown the side fountains where the water gushes out in streams and falls into an artificial lake.

We are shown the grand square, where fountains are seen throwing up their spray, and again to the market place, with its wonderful display, on which the Romans have gazed with never-ending ecstasy. In the Arts block, the sculpture there exhibited represents Aquarius, the man who pours the water out of his pitcher, represented by the true artistic spirit in which the Roman sculptors excel. From here we journey to the esplanade, where the magnificent fountain, the water-nymphs, is seen in all its grandeur, with small fountains playing over the sides and seeming to drench her with the spray. Then through the gardens, viewing the drinking fountains, and then a panoramic view of the grandest and most exquisite sculpture that can be found the world over.

KIDNAPPING A BRIDE.

SOCIETÀ ITALIANA.

At a modern cycling hotel, there are seated three men, while in a stand adjoining are seated a couple of cycles. Another cyclist rides up. Putting his wheel in the track, he proceeds to talk to the two cyclists in an animated discussion. A fourth, noting the all-absorbing interest with which they are discussing their point, stealthily makes his way to the rack and takes the newcomer's cycle, with which he rides hastily away. Finishing their conversation, they turn towards the rack for their cycles, and at once discover the loss of one, and pointing in the direction in which the cyclist had gone, they start to follow the thief. Up hill and down dale through country lanes the chase goes merrily on.

Two policemen stop the cyclist, who has thrown off his coat and hat and appears in cycling costume. He persuades them to let him go on a bicycle, speed to them and they allow him to go away. An automobile which the pursuers have pressed into service comes along and explains to the policemen the situation. They invite him to a seat, and follow quickly after the cyclist, who is seen proceeding down a number of stone steps, and half-way down he knocks over a couple and rolls them to the bottom until they arrive at a fountain, when they are stopped. He descends still more steps, they seeming almost interminable, and dashes into a window in which a party is partaking of a wedding breakfast. In his haste running over a table, he drags the bride from her seat of honor, takes her along with him, clinging to the cycle, and falling down to the yard below. So rapid has been his ingress and

exit that the guests have hardly realized what has happened to them, but, missing the bride, they proceed to follow the cyclist to get her back. Not knowing what to do to find the fugitive woman, he puts her on the cycle before him, and rushes off just as they are about to catch him, after breaking through a wall.

Breaking away again, rushing through country districts, he comes to a quagmire, where it is very hard pedaling, and the police, making a short cut, intercept him in his traveling through the morass, and after braving many dangers, the bride is restored to the waiting arms of her husband, thus ending an exciting kidnapping with another man's bride.

DOT LEED LEED GERMAN BAND.

KALEM COMPANY.

The orchestra is not often catered to by the moving picture manufacturers, and every enterprising leader will be glad to know that the Kalem Company are bringing out a new film which will give the piano and trap drummer a big chance. It covers the experiences of a German band in a country village from daybreak to nightfall, the various serenades in each instance being interrupted in a more or less violent way until the band is reduced to two men, the leader, with his cornet, and the bass drummer. Nickelodeons which go in for effects will find this film one of the best of the season.

DRINK.

MELIES.

Shows a drunkard in a mad man's cell, raving. He sleeps and dreams that he has a huge flask before him; this he attempts to grasp, but awakens, finds that it was a vision and then falls back and expires. The last picture is a tableau showing Sisters of Mercy round the departed inebriate.

THE BEWILDERING CABINET.

MELIES.

A hat, trousers and coat are placed on a chair, and they come to life with a snap in them; he makes a cabinet of four slats and places his hat inside where it pops out again; he puts it back and again this occurs, but the third time it comes out, bringing with it about twenty other hats, which come shooting out like cannon balls. The man makes several disappearances, when suddenly, on opening the cabinet, he finds two pretty girls cuddled in it. He calls his assistant and helps them out, but when they attempt to embrace them they find themselves fondling two, ugly ogres. The film concludes with a number of ingeniously arranged quick changes from ogres to girls, the manipulator of the cabinet being the sufferer by these.

"IRISH SCENES AND TYPES."

URBAN-ECLIPSE.

This unique series illustrates with wonderful clearness and photographic perfection the city of Dublin, a capital teeming with historic memories and items of general interest, with monuments and buildings which speak of days of strife, noble deeds, patriotism and enterprise. After a tour of its principal streets, Phoenix Park is visited, and a lively march past of the Royal Irish Constabulary is witnessed. Next the Vice-Regal mounted Guard is presented, a smart body of veterans. A complete demonstration of the Irish

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Ready This Week

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IRISH SCENES AND TYPES

Length 717 Feet

View of Dublin, Review of the Royal Irish Constabulary, Cork, Limerick, River Shannon, the Peat Industry, Rural Scenes, Types and Characters

This unique series illustrates with wonderful clearness and photographic perfection the City of Dublin, a capital teeming with historic memories and items of general interest, with monuments and buildings which speak of days of strife, noble deeds, patriotism and enterprise. After a tour of its principal streets, Phoenix Park is visited, and a lively march past of the Royal Irish Constabulary is witnessed. Next the Vice-Regal Mounted Guard is projected, a smart body of veterans.

A complete demonstration of the Irish Peat Industry follows, which illustrates with great minuteness this peasant avocation in one of the congested districts. The pictures were taken at a bog three and a half miles from Castlebar, to which town the peat is carried by donkeys and carts. Two loads a day are taken, each load averaging from 80 lbs. to 100 lbs. in weight, and a day's earnings for donkey and attendant, who tramp fourteen miles in the process, is 8d. Cart loads are valued at 1s.; big loads at 2s. Cost of fuel and haulage are included in these prices. The peat must be cut and stacked through spring and summer for sale in the subsequent autumn.

ORDER OF PICTURES

O'Connell Bridge, Dublin—Panorama of Dublin's Principal Buildings—General View of Sackville Street—Phoenix Park Barracks of the Royal Irish Constabulary—The Vice-Regal Guard—The Peat Cutting Industry—General View of Cutting and Stacking the Peat for Drying—Scores of Children Drivers and Their Donkeys—On the Road to Town—Types of Young and Old Donkey Drivers—Woman, Mounted on Donkey, Returning from Town—Caravan of Donkeys, Peat Laden, in the Market Square—Blarney Castle—Limerick—The River Shannon above Limerick—The Treaty Stone, 1690—Thomond Bridge, Limerick—Lower River Shannon—Cork, the Coal Market—Stuck in the Ditch—Irish Method of Transport—Cabin in a Congested District—Milking the Family Cow—Rural Irishman at Work—An Irish Beauty—Irish Town Crier and Crowd—The "Gentleman That Pays the Rint!"—Herdng a Flock of Geese—Gathering "Faggots" for Kindling Use—An Old Faggot Carrier of 84—Four Generations on the Grandmother's Side—Pat and Mike Discussing Tobacco and National Affairs—Men Who Have Lived—At Eventide, Rest.

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MAGIC Length, 247 Feet

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DESCRIPTIVE Length, 380 Feet

The Life of the Bee
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THE MOVING PICTURE WORLD.

Peat Industry follows, which illustrates with great minuteness this peasant avocation in one of the congested districts. The pictures were taken at a bog three and a half miles from Castlebar, to which town the peat is carried by donkeys and carts. Two loads a day are taken, each load averaging from 80 pounds to 100 pounds in weight, and a day's earnings for donkey and attendant, with the four men in the process, is 8d. Cartloads are sold at 1s.; big loads at 2s. Cost of fuel and haulage are included in these prices. The peat must be cut and stacked through Spring and Summer, for sale in the subsequent Autumn.

O'Connell Bridge, Dublin, with its three graceful arches spanning the Liffey. One of the widest bridges in the world.

Panorama of Dublin's principal buildings. Photographed from the top of an electric tramcar.

This picture presents the Bank of Ireland, formerly the Irish Parliament House—"The Old House" at Home, its majestic portico characterized by surprising dignity of proportions. This fine building is nearly semi-circular, and stands in an acre and a half of ground. The style of architecture is Grecian, and it is generally regarded as the handsomest structure in Dublin. Trinity College, opposite the bank, was founded in 1592, and erected on the site formerly occupied by an ancient castle.

General View of Sackville Street, considered to be one of the finest streets in Europe. Its monuments and public buildings are graceful, interesting, historic and numerous. Among others are shown the Nelson Column, 134 feet in height, the monument erected to Father Mathew, the great temperance leader, and a piece of statuary—O'Connell Monument, a fine piece of work by Foley, erected in 1882, and the General Post Office, with its imposing Ionic portico.

Phoenix Park: Barracks of the Royal Irish Constabulary. A scene of animation and military precision is here introduced, as the mounted and dismounted members of this grand force march past in review, every man fit and well set up.

The Vice-Regal Guard. Inspection and departure to duty. Horses well groomed and accoutred, men war-worn and bearded; veterans over forty.

The Peat Cutting Industry.—Cutting the peat. Close view of the men and children engaged. The spade used is peculiar to this industry and is deftly handled by the peat cutters.

General view of cutting and stacking the peat for drying.

Scores of children-drivers and their donkeys, with peat loaded in creels ready for transport to Castlebar.

On the road to town. Peat bearers and their burdens.

Types of young and old donkey drivers and peat vendors.

Woman, mounted on donkey, returning from town. She has earned her 4d!

Caravan of donkeys, peat laden, in the market square. An unusual and quaint assemblage.

Blarney Castle.—Three views of this massive donjon tower, a romantic ruin 120 feet in height, with its surrounding beautiful pleasure grounds.

Limerick.—One of the Irish Round Towers, the most perfect specimen remaining. This tower is practically intact, though its history is lost in antiquity.

The River Shannon above Limerick, winding its way in haste to the sea.

The Treaty Stone, 1690. Limerick has

been named "the City of the Broken Treaty."

Thomond Bridge, Limerick, on which is placed the Treaty Stone.

Lower River Shannon, showing the rapids whirling and eddying through the rocks as the tide recedes. The Shannon provides endless opportunities for anglers. Panoramic view of the town.

Cork.—The Coal Market. Irish peasant scene. Country children are thrust aside by a cheerful woman who wishes to monopolize the camera—and nearly succeeds.

Stuck in the ditch. Girl and boy with cart. An Irish colleen to the rescue; a friend in need.

Irish method of transport—a loaded donkey.

Cabin in a congested district. An Irish home; eleven girls of various ages.

Milking the family cow—who would only consent to the operation after the bribe of a cabbage.

Rural Irishman at work—smoking.

An Irish beauty—Shy, sedate and modest, it is evident by a wide exercise of self-control that she preserves a grave demeanor, and even so a glimpse of Irish humor is apparent through the studied courtesy. The expert who secured this picture has a large experience of the charms of many countries, but this Irish girl dwells in her grateful memory as a sweet experience.

Irish Town Crier and Crowd. Only after much persuasion was he induced to pose, on an assurance that the American public would appreciate the result. He abhors the picture post card.

The "gentleman that pays the rint"—who happens in this case to be a lady (and more valuable on that account) with a litter of eight porters. The sow objects most strenuously to the camera, both for herself and her offspring, and various comical devices were resorted to before the picture could be secured.

Herding a flock of geese which have been grazing on common land—a typical Irish scene.

Gathering "faggots" for kindling use. Girls and women chiefly engaged.

An old faggot carrier of 84 and her load. The back is still strong enough for the burden of about 100 pounds weight.

Four generations on the grandmother's side.

Fat and Mike discussing tobacco and national affairs—favorite occupations.

Men who have lived. Old peasants calmly enjoying their leisure.

At eventide, rest. Types of old Irish women similarly engaged.

With people living under conditions far removed from any sign of luxury, the problem is—what conduces to such longevity? That there is cause or reason, the last two excellent and typical pictures prove. Content is visible on every countenance, however wrinkled and old—especially upon the features of the lady who is indulging in tobacco, pipe and cigarettes; the latter, one is afraid, an extravagance self-induced in another proof of the operator's vulnerability to the charms of the sex.

LIFE IN A BURMSE TEAK FOREST.

URBAN-ECLIPSE.

This realistic picture of life and work in the Burmese teak forests opens with a view of huge elephants pushing their way through the thick undergrowth of the jungle, where natives under British overseers are cutting down the huge teak tree

trunks, many of which weigh over two tons. The chaining up of the trees for traction is well shown and the marvelous sagacity of the many elephants engaged on the operations is beautifully depicted. The views of work in the thick jungle parts in many places quite stereoscopic in effect.

Bullocks and elephants are afterward shown pulling the tree logs on huge wagons along sandy roadways to the woods, along sandy roadways to the woods, and their strenuous exertions when the unwieldy wagon wheels stick fast in the sand together with the clouds of dust are exceedingly typical of India. The film finishes by showing "human" sagacity of the elephants in arranging, sorting and stacking the logs in the yards; the whole combining makes up a most remarkable picture.

MOUNT PILATUS RAILWAY.

URBAN-ECLIPSE.

Showing eight views of the most difficult portions of the railway, including the deepest gradients, practically hanging on to the sides of the precipitous cliff and mountain slopes with the peculiar trains ascending and descending over the roadway.

HANKY PANKY CARDS.

URBAN-ECLIPSE.

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Cards rise singly from the pack, fall to the floor, and return unaided to their former place. The ten of hearts goes and comes, is transformed into a club, rolls it self into a tube, is fired and consumed, with out apparent human agency.

A king appears, materialized in minute form, deals the cards of his suit, and disappears.

The magician opens out the pack and the cards stand in line, when a king and queen rise step from their cards, give a clear and graceful demonstration of their affection, and retire once more into private card life.

An ace next arises, the center filled by a jocund face, whose features work in a most ludicrous manner, after which it divides and sub-divides into four aces, each with its own animated center face—a comic picture. These arrange themselves in a row and indulge in facial contortions of a most humorous character, and the ace concludes with the mysterious formation of the whole pack, face outwards, on the sheet, with a smiling, animated "Joker" in the center.

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Daniel Boone; or Pioneer Days in America.....	1000 ft.
Teddy Bears.....	935 ft.
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Honeymoon at Niagara Falls.....	1000 ft.
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The Woman's Duel.....	582 ft.
The Blackmailer.....	400 ft.
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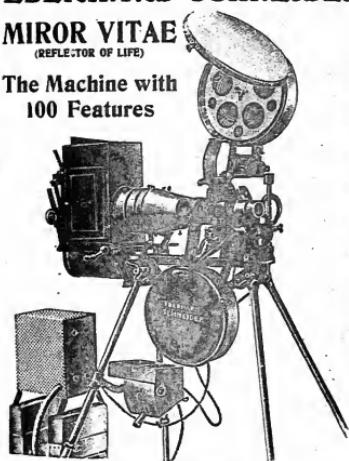
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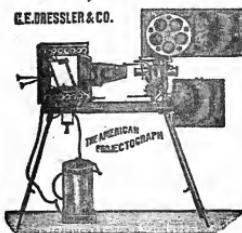
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ADVERTISING RATES ON APPLICATION.

Editorial.

Subjects for Films.

There seems to be a dearth of ideas among the manufacturers of films when they have to steal those of their competitors, and we would like to see a cessation of such tactics, which only tend to lower the dignity of the firms in question.

The selection of subjects is so vast that there should be no difficulty in getting material together for the story. The daily papers teem with incidents comic and otherwise which would make splendid copy in the hands of those who have the plots to prepare. Take, for instance, the woman with a child, oppressed by the heat, fainting in the subway. A benevolent doctor unscrews an electric bulb from its socket, inserts the plug of a small electric fan and revives her. This idea could be elaborated with many comic settings.

The question of the "affinity" is full of humorous possibilities. Child-life, in its various phases, is always acceptable to an audience. Educational and industrial subjects are in order; and what country on the globe can supply them better than America? English manufacturers are alive to the possibilities that America can supply along these lines; we already know of three firms who have exposed a lengthy quantity of film, and two others are coming over, if they are not already here, and in a little while dealers will be receiving films from abroad of scenes taken next door to them.

We are glad to observe the upward tendency of the quality issued, and feel sure this will be maintained; at the same time, we feel a word of caution is necessary. We have the highest respect for the two tribes of Israel, viz., Judah and Levi, and we think anything tending to reflect dishonesty, or discredit, upon them, is a travesty of good taste. There are many in the other ten tribes whose business methods are far more shady and disreputable, and to make invidious distinction is not wise. Besides, there are many honest dealers in Judah who purchase these films, and a still larger number who witness their exhibition, and we hope no further cause for offence will be given.

Who is the Pirate?

We again caution our readers about buying pirated or duped film. We know there is some on the market. If in doubt, send the film back to the manufacturer with particulars of purchase, etc., and aid in bringing the culprit to justice.

The Perfection of the Phono-Cinematograph.

The combination of the phonograph and the cinematograph has at last become a thoroughly practical success. One for the picture and the other for words or sounds, they instantly seize and afterwards reproduce at will living scenes, enabling interesting and useful records to be preserved of a period, an industry, or an art.

If, separately, the phonograph and the cinematograph record interesting events, it is evident that their combination in one apparatus, producing at the same time a living scene and voices of all kinds which accompany it with rigorous exactitude, presents a far greater interest.

Perfect synchronism between the phonograph and the cinematograph is indispensable. All illusion would disappear if, for example, the voice continued to sound when the mouth of the image had already closed and was not moving. Originally the synchronism was only obtained by the skill of the operator in turning the crank handle of the cinematograph more or less quickly while following the sounds emitted by the phonograph. The phonograph, operated by a special electrical motor, governs synchronously the motor of the cinematograph, whatever may be the speed adopted for the whole apparatus. Two motors operated by the same continuous current are connected together by means of wires. It is necessary also to be able to establish this synchronism in case the point of the phonograph leaves the furrow and jumps into a neighboring furrow. This is obtained by the interposition, between the motor and the mechanism of the cinematograph, of a differential apparatus, operated by a small special motor. This is started by the operator only in case of such an accident. A commutator is employed to cause this mechanism to start in the necessary direction, either forwards or backwards. The taking of negatives is made generally, for the sake of facility, in two operations. Records are made first of the words or the music, then the two apparatus are united, and while the subject re-enacts the scene, accompanying it by his own voice, the cinematograph records the actions. Sometimes also the two apparatus record simultaneously the actions and the sounds, but it is naturally necessary to have very skilful operators to operate thus at some distance from the subjects. The makers of phono-cinematographs have private theaters furnished specially for taking records. The lighting is obtained from two powerful batteries and arc lamps.

The brief description which we have just given of the ingenious apparatus which absorbs the varied resources of mechanism, photography, acoustics, and electricity, shows the great amount of minute work which underlies a phono-cinematograph scene, and the great expense which it entails. No doubt this recent industry, which is being perfected from day to day, promises success and a development similar to photography. Its role of usefulness will no doubt also become as important as its role of pleasure, and no doubt we shall soon see new applications in this direction.

The Flicker Problem Again.

The problem of flickerless projection has been attacked by various experimenters with equally varying degrees of success; but it must be admitted that the majority of shows given to-day are not entirely minus the undesirable element. What is the reason of this failure? We are inclined to think that it is because the real cause of the flickering is not always understood. It must not be forgotten that there are different kinds of flicker, as well as varying conditions under which flicker may be produced. When we are looking from a railway carriage window, a flicker is sometimes observed in the natural landscape. This happens when the natural composition is made up of patches of white (such as chalk cliffs) with some form of fencing intervening. Two fences made up of uprights and crossbars, and running parallel with each other, always give rise to flicker because the image of the near fence is larger than that of the more distant one, and the two fences thus act as a series of eclipse shutters momentarily opening and closing; giving snapshot views of the object beyond them. This kind of flicker is equally apparent in certain film subjects. If, for instance, the subject as seen from the train was kinematographed, then what was visible in nature would be faithfully reproduced upon the screen. In a similar manner, in all compositions in which the relative positions of dark and light objects are constantly changing, flicker of a sort inherent to the subject would present itself upon the screen, whatever precautionary measures may have been taken to prevent it.

Then there is the flicker which must be immediately associated with the shutter, and which becomes increasingly apparent as the speed of operating decreases. This, of course, is caused by the intervening dark period, or the absence of light during the time taken in changing the picture in the machine. Flicker of this kind is reduced to a minimum by using a semi-transparent sector, or a sector pierced with a number of small holes. Finally, there is the flicker caused by inequality in the density of the film, and it is this form of the evil we wish particularly to dwell upon. There is far too little notice paid to this defect, to which we attribute more flicker than is generally supposed.

The physical effect upon the eyes when a projection fluctuates in the respect hinted at, is calculated to tire an observer far more than the flicker caused by intervals of darkness. If the successions of dark intervals are perfectly regular in occurrence, the optical system of the eyes can adapt itself to the circumstances, and in a way become familiar with the phenomenon. On the other hand, inequality of density, not being regular in occurrence, renders it impossible for the eyes to become acquainted with the fluctuation, and therefore calls for spasmodic energy of the muscles and irregular accommodation of the eye's refractive media. This is the precise reason why many people get headache at kinematograph shows.

It is at once evident that the cause of the flicker can be dismissed by taking the necessary measures to produce series of images which do not vary as regards density. Going back to the printing operation, it is possible, by care, to obtain a fairly even positive, even from a negative film that fluctuates very much as regards density.

It is better, however, to remove the cause than to apply a remedy, and as prevention is possible it should have the most careful attention of all kinematographers. The prevention of flicker caused by fluctuating density

can be prevented by ensuring that exposure of the negative film is absolutely regular, but unfortunately for the amateur, absolute regularity of exposure cannot be sustained by operating the kinematograph camera by hand. The nervous system of the human frame is such that impulses are by no means uniform in force, so that the transmission of human energy is of a very uncertain order. Nor does it matter how well balanced the mechanism of a camera may be, it still remains a physical impossibility to sustain a constant regularity. We are therefore driven to mechanical operating, not merely of the projecting apparatus, but also of the camera by which our pictures are to be taken. The time is not far distant (and, indeed, we should not be surprised to learn that it is already in vogue) when all kinematograph pictures will be taken by electric motor driven appliances. We predict that the future camera will be fitted with its own compact motor, receiving its power through a system of wiring that can be temporarily connected up at any station. The mechanism will be absolutely silent, and the camera fixed at any vantage point will be operated at a distance when circumstances make it desirable so to do. This will constitute a detective system for kinematography that will enable the taking of otherwise impossible subjects. The animated photography of animals and birds of the most timid disposition will offer no difficulty to the camera. In this case the "nature" photographer will fix his taking machine at any distance from the subject he pleases, and he will situate himself at a great distance, watch his subject through a telescope or field glasses, and operate the camera by electrical connections. Thus motor-driven cameras will open up new fields, hitherto closed to the kinematographer, who will not only by the improved means dismiss from the screen the irritating defects of irregular density, but will be enabled to place before his audience subjects never before obtainable.—*From the Kinematograph Weekly.*

Trade Notes.

Miles Bros. will offer on Saturday, September 14, two new and original productions. One is from the poet, Holger Drachmann, and is a splendid fairy tale. It is entitled "Once upon a time there was _____" and it may safely be catalogued as being one of the season's best offerings. The other subject is a well told drama from the "days of chivalry." "For a Woman's Sake" is the attractive title. It is bound to meet with instant public favor.

In its funny column an exchange cackles over the fact that a subscriber in Cleveland sent a telegram to learn why his paper that paper did not come to hand. Well, it is to laugh!

We congratulate Walter H. Gunby on his appointment with George H. Diamond, the prominent vaudeville entertainer with the Cinematograph. Mr. Smith, who has been associated with Mr. Diamond, has been induced to start in the rental business. Walter H. Gunby has been operator for the Biograph for the past two years. He joins the show at Binghamton, en route to the Keith circuit, from now until July, 1908, when they expect to go to London, Eng., opening at the Palace.

Three Providence, R. I., men are at the head of a new amusement enterprise incorporated under the laws of that State, which is to run vaudeville and moving picture theaters in several New England cities. Those most prominently connected with the corporation are H. L. Dillenback, president and general manager; George W. Graham, vice-president, and George H. Berry, secretary and treasurer. The list of stockholders includes the names of men in this city and the nearby places. The concern, known as the Scenic Amusement Company, has opened a vaudeville and moving picture theater at Meriden, Conn., on Labor Day. Mr. Dillenback is well known as a newspaper man and as a manager of amusement enterprises.

The inflammable nature of the celluloid used in casting the motion pictures at Jenkin's Wonderland theaterum, on Main street, between Markham and Second, almost started a costly fire at Little Rock, Ark. The deck on which the lantern is operated was the only thing damaged by the blaze except three reels of film. The interior of the building was drenched by the fire department, which promptly answered the alarm, but within an hour or so the show was running as usual. Only three or four spectators were present at the time of the fire, and they had no difficulty in making their escape. The operator of the lantern had stopped the mechanism, but had neither taken away the reel nor shut off the powerful electric light, which is a part of the machine. As a consequence the highly inflammable celluloid film being exposed too close to the blower of the light, set fire. Ordinarily when the machine is in operation, and the reel is in motion, no part of the celluloid ribbon is exposed to the light long enough to be in danger of catching fire, but for some reason the reel was stopped, and as the light was not turned off, the film was afame.

* * *

Plans were consummated whereby Holyoke, Mass., will have another amusement place added to its list and Main street will take another step toward returning to the importance that its name implies. David F. Murray has bought A. M. Potvin's block on Main street for \$28,000 and will turn it into a moving picture place as soon as the necessary changes have been made. Mr. Murray expects to be able to start his moving pictures by October 1.

* * *

The cinematograph is to be employed to still further attract attention to this country, and a gentleman from London, Mr. Clougher, is now in Victoria obtaining views for that purpose.

Mr. Clougher, who is arranging for the visit of the British engineering and scientific students, is representing Messrs. Hepworth Ltd., the great cinematograph manufacturers of England, and is compiling a selection of views for them. Incidentally the Dominion Government is having sets taken, illustrative of farm life in Canada, and these will be employed to attract immigrants from the Old Land. Dominion Government agents will employ these in their lecture tours, and a proposal is being made to the local government with a view to having the industries of this province photographed for reproduction in the same way. These views, which will be of a high standard of excellence, will portray in progressive form the detail of lumbering, mining and other industries as well as scenery, and should be most effective for the purpose. Hepworth supply films with descriptions in five different languages to amusement houses all over the continent, and hence a wide advertisement will follow the use of their films. It is possible the local Tourist Association also may have some taken for use in their publicity work.

* * *

The Academy of Music, Baltimore, Md., will put on a novelty during the coming season in the shape of a fine collection of moving pictures in colors. The moving picture show will be given twice daily in the concert hall of the theater, and will take the place of the roller skating rink, for which the concert hall was used last season. Manager Lehlmeyer was in New York and by accident he met Archie L. Shepard, who had just been brought from Paris by Manager Al Hayman, of the firm of Klaw & Erlanger. Mr. Lehlmeyer saw the pictures and decided that it was a fine opportunity to give Baltimore an excellent show, and made arrangements at once for Mr. Shepard to show his pictures in Baltimore for the season. The show will begin next week. The show will be put on at popular prices.

* * *

Capt. Robert C. Soper delivered a capital stereopticon lecture, in Provincetown, Mass., on whales and whaling, interspersed with talk concerning the mackerel and cod fisheries of the past and the story of the loss of his fine ship *Zouave*, with several of her crew on his last voyage in the mercantile service. The views owned by Capt. Soper were many and fine, and added materially to the pleasure of the occasion. The finback, humpback, right and sperm whale, and the blackfish, with pictures of whaleships and boats engaged in catching, cutting in and rendering whales, views of harbor and beach scenes were thrown upon the screen, vividly portraying incidents described by the lecturer. All in all, the lecture was graphic and well worth hearing.

* * *

Walter T. Marrs, of Chelsea, Mass., petitioned that the city grant him a lease on the old cemetery for one or two years, with chairs, for the purpose of giving moving picture exhibitions. He offered \$125 a month. He would furnish heat, light and janitor service. He would like to open September 1. There would be no boxing or anything of the sort. Later, Alderman Scott offered an order that the mayor be empowered to furnish

such lease for two years on above rates. He spoke at some length in favor of the proposition and urged suspension of rules, but Alderman Stone objected and the proposition was laid over. * * *

St. Louis, Mo.—Moving picture shows seem to be paying, as they are springing up in all parts of the city. According to the records of the License Collector's office there are twenty-three of these establishments in the city and every indication of more. To secure a license the applicant must go through more formality than a saloonkeeper would in asking for a dramshop license. Not only must the applicant secure signatures of a majority of those residing or doing business in the block in which the portion of the block immediately opposite his place. The Building Commissioner, when he is asked to sanction the place, the police are called upon to verify the signatures and demand the Mayor must direct the License Collector to issue the license, which may be revoked by the Chief Executive for cause. * * *

The proposition to license moving picture shows, and subject them to supervision by the Department of Public Safety, is one which might well receive the earnest attention of the Scranton authorities. Philadelphia is taking this method, mainly as a precautionary measure. The increasing number of this class of amusements in Scranton suggests the need of suitable regulation in this city for the protection of the public. Even under the most careful scrutiny the danger of fire is always imminent in the manipulation of moving picture shows. Some years ago there was an alarming demonstration of this fact in the Y. M. C. A. building, where stood on a "youthful" avenue. The rapidity with which the ignited films shot destruction in all directions is still remembered by all who witnessed that exhibition, and the possibility of a similar accident occurring in a crowded audience, with few means of swift exit, should be sufficient to exact extreme caution in connection with the supervision of all moving picture shows. *The Truth* is not actuated by hostility to any rational or safe form of amusement, but it insists that they shall be surrounded with proper safeguards for the protection of those who witness them. Moving picture shows are increasing rapidly in Scranton, and we believe that, as in the case of Philadelphia, they should be licensed and placed under suitable restrictions and regulations to guard against possible disaster.—*Scranton (Pa.) Truth*. * * *

A five-cent theater is to be opened at 617 Seventh street, Longford, Ill., this month. Charles S. Gilbert has interested several business men of the street in the plan and they will immediately begin the work of remodeling the front of the building and fitting up the interior. Mr. Gilbert will act as manager. The men interested in the new theater assure the public that it will be a high class place in every respect. * * *

M. Wiltsie, Chattanooga, Tenn., the popular proprietor of the "Nickel" moving picture show, says the item in regard to the sale of his place is a mistake, as he has not sold nor does he contemplate doing so. The Nickel is one of the most popular of Chattanooga's many moving picture shows and is doing a splendid business. Mr. Wiltsie does not keep open on Sunday and in spite of statements to the contrary his place was closed last Sunday and will remain so every Sunday. * * *

Trenton, N. J.—There will be no more moving picture shows in Masonic temple and the International Moving Picture Company has been giving weekly shows since last November and had built up a regular patronage, mostly women and children. A recent decision of the National Board of Fire Underwriters brought the moving picture shows to such an abrupt ending. The decision was reached after the show started, when C. L. Patterson, representing the Masonic Hall Association, announced to P. E. Wurfflein, president of the International Moving Picture Company, that the rates on the entire Masonic Temple building would be raised more than 70 per cent. Mr. Patterson made the announcement to the thousand spectators that there would be no more picture shows in Masonic temple and that old patrons would have to go to Wonderland in the Hippodrome for the regular shows in the future. * * *

New Brunswick, N. J.—Two pieces of fire apparatus, rushing up Livingston avenue, with steam up and bells clanging, aroused that exclusively residential section, and many hundreds of people gathered to see the fire. They did not run far when they discovered a moving picture machine man hard at work, and turned in disgust. Phoenix Engine Company is planning an entertainment for this month, and the picture taken is to be reproduced at that time.

THE MOVING PICTURE WORLD.

Columbus, Ohio.—A fire on the sixth floor of the Wheeler building caused a small panic among the occupants of the building. The fire was started by a moving picture film with which a young man in the National Film Company's office was working. His pipe went out and in relighting it a spark from the match fell on the film and ignited it. Rather than throw it out on a tar roof just below him, he laid it on the window sill of the toilet room and tried to put it out, but it had gained so much headway on him by that time that he turned in the fire alarm. The building was full of smoke and the elevator man was flying from one floor to the other in his machine warning the occupants of the danger. They did not take much time to think about leaving or which of their valuables they had better stop to get. One of the young women in the office of the National Film Company could not think of anything to take, so picked up her clock and ran with it, leaving her pocketbook and wraps behind. The fire department soon had the blaze out, which during the excitement had set the window casing on fire. Loss about \$200.

(Does this need any comment, other than to say that the Legislature ought to make it as criminal for an employee to smoke while handling films, as it is for one who smokes while handling gunpowder?—En.)

* * *

Are the five-cent moving picture shows that infest Paterson a menace to the morals of young girls? If this question were put to the Rev. Thomas H. Hampton and Rev. William J. Carlin, curates at St. John's church, they would unquestionably reply in the affirmative, and, what's more, explain just why they are inimical to the ladylike deportment of the young women who patronize them. Not that the pictures aren't nice, and all that, but in order to exhibit them properly the lights have to be a trifle subdued. At the several masses at St. John's church recently, either priests or laymen used to go to the moving picture shows to women against frequenting "these places." Parents were also adjured to educate their daughters to higher and more elevating forms of amusement. Both priests spoke in a similar vein. Neither hesitated to declare in plain language that temptation lurks behind where the footlights aren't. Neither priest denied that the pictures may be educating to a certain extent, but they inferred that the education thus gained is a bit too broad to be beneficial or uplifting. Besides, the cosmopolitan audiences which frequent the places oftentimes go beyond the bounds of propriety in their enthusiasm over the pictures.

(This is a very narrow and prejudiced view to put forward, but Patersonian nickelodeon owners can take courage; it's a good "ad" for them. A well-known axiom is "Those whom the church condemns, oftentimes increase their takings in spite of 'em." We hope to hear reports of increased business through this uncalled for attack.—En.)

* * *

McKinney, Texas.—In attempting to make a "slide for life" under the auspices of a local moving picture show, in the presence of a crowd of 1,500 people on the public square, Carroll McCormick, a youth of 19 years, fell from above the second story of the court house, a distance of forty feet, while completely enveloped in flames, and escaped with comparatively slight injuries. A wire had been stretched from the top of the court house to the Southwest corner of the square, and the act had been flaringly advertised as "dangerous, death-defying." At the appointed hour the boy, who was born and reared in this city, having dressed himself in proper attire to protect his body from the fire, a torch being held to his gasoline-saturated clothing, started to make the slide when the wire broke and he fell the entire distance. The telephone wires below broke the force of his fall and undoubtedly saved his life.

(This is about as foolhardy a proceeding as lying on railroad tracks.—En.)

* * *

Beatrice, Neb., is to have plenty of amusement in the moving picture line even though it is unable to witness operatic productions.

J. L. McClinton, of Marion, Ohio, and a young Greek from New York are both intending to open up a show at 408 Court street, similar to the Lyric. Mr. McClinton and the Greek both have leased the building, the Greek from Mr. Sheldon, the former from the owner, Mr. Harrison, of Waterloo, Ia. McClinton appears to have the better of the contention, as he is in possession of the room. The Greek is expected to take some action to enforce his lease.

Mr. McClinton informs us that if he retains possession he will have the room remodeled at once. He will run a 5-cent moving picture show, giving entertainments in the afternoon and night. Illustrated songs will be a feature of the entertainment. The new theater will be known as "Dreamland."

With the Lyric, "Dreamland" and the new show to be opened

by Mr. Clancy, Beatrice people will certainly have plenty of places to while away an idle hour this Winter.

Orders have been received in this city by Fire Chief Samuel Hunter, of Springfield, Ohio, from the State fire marshal, asking him to visit all the moving picture theaters in this city and notify the managers that unless they enclose the machines in fireproof booths, no more moving picture exhibitions can be put on. There is great danger of fire breaking out in them and the audience badly hurt, as the result of a panic to reach the street.

The managers of the machines will obey the order and immediate steps will be taken toward putting the machines in proper shape.

* * *

Woonsocket, R. I., September 3.—The city property committee of the city council voted to let the hall of the Harris Hill for an indefinite period to the Woonsocket Motion Picture Company for moving picture shows. There were two parties seeking the hall, the Woonsocket Motion Picture Company and Eli Chabot. The former agreed to give \$35 a week for the hall. Chabot's bid was \$30 weekly. The company which has secured the hall will give the first show Monday afternoon.

The committee in letting the hall to the Woonsocket Motion Picture Company reserved the right to take the hall at any time and let it for rallies, firemen's ball, high school commencement, poultry association exhibition and for any other purpose that the committee feels is consistent with the public good.

There will be motion picture shows daily in the hall, in which Abraham Lincoln once spoke.

* * *

MOVING PICTURE BUSINESS ENJOYS A FRENZIED BOOM.

The moving picture business is something new under the sun, but it is already something big. It engages the efforts of thousands of men; it involves the exchange of thousands of dollars a day. And yet a few years ago it was unknown.

It is a business that by its very nature is bizarre and unusual. Any enterprise that caters to the passing craze of a moment is sure to have odd features, from the strain of its rapid growth.

It has matured and swept with such rapidity throughout the Occidental world, in Europe just as much as in America, that it quite surpasses ordinary comprehension. Travellers say that the moving picture is beginning to penetrate even Asia; that beneath the gates, even of Mohammedan's capital it flickers out a strange string of pictures to gaping Asiatics.

To comprehend just how great the moving picture business has upon the public one must only look around him in his home town. In Baltimore, for instance, there are at least ten moving picture theaters. Three of them are situated cheek by jowl, one lying along East Baltimore street and others are on Eutaw and Lexington streets and elsewhere.

A moving picture show has just closed a month's engagement at Ford's Opera House, and it played to big houses twice a day. Another show is soon to begin an indefinite engagement at the Academy of Music Concert Hall.

Someone in authority not more than a week ago estimated that there were 5,000 moving picture theaters in the United States to-day. The estimate seems reasonable enough.

Just one month ago a Mr. Kleine, of Chicago, made a comparison between the amount of new films placed on the American market in November of last year and the amount offered each month now. His observations were that in November, 1906, about 10,000 feet of new films were put in circulation. To-day he said at least 30,000 feet of new films appeared every over six months. This is an increase of 300 per cent. in just a little over six months.

Mr. Kleine put the proposition in another way. In November last, he said, the average American broker of films could not have supplied one moving picture parlor with three complete changes of film a week throughout the month, reckoning on the supposition that 1,000 feet of films would be used for a change. Now, however, he said, two rival picture parlors next door to each other could be supplied with three changes a week and neither house would run a series of pictures shown by the other.

This shows the remarkable growth of the business in little more than half a year, and the end is certainly not yet, because new factories and new brokerage establishments are every day coming into existence.

The business has certain natural limits beyond which it cannot grow; however—a sort of maximum to which the bubble may attain without bursting and where it hesitates for a brief moment before destruction—and these limits seem to be near.

One year ago, it is said, an enterprising business man might have started into the film brokerage business with a capital of \$3,000, with every prospect of success. Now, it is said, he would

need at least \$15,000 to have a surety, with good management, of success.

The reason is that with the growth of business, the keen competition and the continual demand of the public's whetted appetite for something new, more and more money has to be invested in a stock of films to keep it up to date.

The time will certainly come when a limit to the amount of money that can be invested with profit will be reached. Then every investor, finding that his investment brings only a small return, will make a hasty recall, and the whole house of cards will fall. In the meantime, however, like a boozey town or an ant-hill, the moving picture world is in a wonderful ferment, inspiring and interesting to watch.

Chicago seems to be the great distributing center for films in the United States. Perhaps geographical situation gives it this advantage. At any rate, it is now pre-eminent in this peculiar field.

In a theatrical magazine last week there were advertisements of at least 30 Chicago brokers of films and only three or four of brokers in other cities. The Chicago houses, too, are larger and older than most others in the country.

The manufacture of films seems to be confined to no one nation. Every country contributes a fair quota to the whole sum and each nation uses the production of the other country with huge enjoyment.

Like music—according to John Philip Sousa—the moving picture world has no nationality. L. Gaumont & Co., one of the largest manufacturers of films in the world, are in Paris. In London there is the Charles Urban Company; Berlin and Turin have Ross.

In the game of catering to the public the manufacturer seems to have the better end of the bargain. This is, no doubt, due to the fact that he has the greatest amount of money invested.

Individuals consider longer when they have a large sum of money to place at hazard, and especially on so fickle a thing as public fancy, and this consideration and the simple barrier of the size of the necessary amount of funds have kept many ambitious persons out of the manufacturing end.

In the brokerage, or middle man, part of the game, in which Chicago excels, almost anyone with nerve and moderate backing is able to enter. The result is that this circle is almost overcrowded. There is the keenest competition, and profits have been cut down almost to nothing.

The manufacturer has been able to keep prices just about where he has wanted them. He has controlled the output; there is no so keen rivalry that need "cut," and so his prices have always carried a satisfactory profit.

The broker at the present day is the middle man who buys the factories' films and rents them to the small theater owners—seems to have been caught between the upper and the nether millstones—the factory and the impatient public.

He has got to go on, because the public demands it. He has to pay the manufacturer steep prices, and, because of competition, he has to content himself with small profits. It is a dramatic sort of situation.

The manufacturer's price for a film is about \$150 per 1,000 feet, or, in other words, about 15 cents per foot. To give a renting service to one person the broker must buy at least 3,000 feet of new film a week. The cost of material, then, is about \$30. The cost of selling—office expenses, etc.—is about one-half as much, or about \$67.50.

He receives \$30 to \$40 for each rental. His set, then, must go the round of 22 or 23 establishments before it pays for itself, and in the round it is often so injured that it is of no more worth as a money getter. Thus it can be seen that competition has cut profits down to a woefully low margin.

Two great evils that have sprung up in the broker's business are "subrenting" and the "first exhibit" course, the first of which is due to sharp business practice and the second to the natural demand of the public for fresh, new stuff. It does seem from the last that the picture people will advertise themselves out of business. They work up the public to such a pitch of appreciation that it becomes fatal to themselves.

The first of the two evils mentioned occurs when a legitimate lessee sublets the film he obtains to cheap exhibitors in small towns. Film is thus "staged" without having earned its value. The remedy seems to lie in ironclad contracts.

The second evil seems to require more radical methods and is thus described by Mr. Kleine, of Chicago, in the *Bill-Board* of August 24:

"Supposing a manager in Podunk demands three changes a week. That means 1,000 feet of film for each change, or 3,000 feet in all, which, at least, costs the film renter \$350 in material alone. Now, fully one-third of this amount, or \$116, is consumed in operating expenses and losses. To give a three-change ser-

vice, therefore, costs the film renter \$465. The manager in Podunk expects to pay \$25 for this service, or a little more than 5 per cent. on the investment.

"That film, under such circumstances, must go to 17 different customers before the cost to the film renter is got back. In many instances, complaints begin to pour in when the film has been exhibited by a competitor; and, frequently, after six or seven customers have used it, complaints come in about the poor condition of the film itself. How is the film renter to get back the balance of his investment, not speaking of profits?

"On account of the enormous demand for 'first run' and the lessening in value of the film as it becomes older, it seems to me a proper service to charge the 'first run' customer would be one-third to one-half the cost of the film to the film renter; or, in the illustration in mind, one-third or one-half of \$350."

Like most amusement enterprises, the moving picture business passed through a disreputable state. Those who care to the public seem never to wholly realize that the public, as a rule, does not care for salacious and suggestive subjects of entertainment.

Not long ago suggestive pictures were the vogue in moving picture shows. That was in the days when a moving picture parlor was a disreputable place. Then enterprising men began to cater to the better classes and the present rage began.

Nowadays broad comedy of a clean, wholesome type seems to be most popular with Americans. Sensationalism of the awesome "His," "Hath," "Hallow" sort is popular in some localities, especially in rustic centers, where the blood needs something stirring to vivify it.

"Educational" themes and scenes of travel are most warmly welcomed in others, especially at chautauquas. In colleges and schools pictures of operations and matters of scientific interest are often demanded. Sentimentality flourishes at other places.

The broker must know his public very well, but as a general thing it may be said that broad comedy, broad paths, melodrama, anything in which there is a hearty, healthy laugh, or where the heart thrills and the breath catches will please.

A look through the advertising pages of a theatrical or amusement magazine of the kind published especially for the benefit of the "profesh" is an education in the moving picture business. Every advertiser seems to spend his time in declaring that he only is original and that all others are to be avoided. Finally, that he is not in the least afraid of competition!

For instance:

"Our film talk is much different from a 'limsy' talk. Then, too, the sayings of an old concern in the business, with the actual reels of film and moving pictures right in the house ready for shipment, are different from the 'small talk' of other youngsters, who, when they get an order, have to send out and get the goods before they deliver it."

"If we should tell you how many new customers we took on last week you wouldn't believe it. We have a notion to tell you all about, but what's the use of making the little fellows down-hearted."

"This name was never identified with any service but the best," etc. Again:

"Have you been stung?" (Sounds like 'Are you a Mason?' Doesn't it?)

Refer a little dope on the film situation:

"Not long ago several competitors got hold of a list of my customers."

"My customers immediately began to get letters offering service just as good."

"A few wrote in and asked if it was true that I was overcharging them."

"Half a dozen DID try the other proposition. One of them wrote to me like this afterward:

"Please resume sending films and slides as heretofore. I was stung, and I am man enough to admit it."

"Jim James."

"Here is another:

"STRIKES!"

"Do not worry us. No competitors bother us. We give every man just what HE IS LOOKING FOR."

"Or—"

"ARE YOU READY

"FOR THE FALL BOOM?"

"WE are, with our hair in a braid and our teeth pinned back. 'Nothing will ever equal the BOOM that will strike the M. P. business with the first cool weather."

"We are on the job."

"Flash us a wire at our expense and get in on the ground floor."

"Don't they show a frenzied condition of the mind? The

THE MOVING PICTURE WORLD.

whole world seems soothed around them with money.

Here are some new films advertised:

"2,000 Miles Without a Nickel." Dan buys new hat for his wife—Doesn't pay. Quarrel. Dan leaves home, goes West—Becomes cowboy—Months later, cowboy delivers telegram proclaiming him a father—Steals cowboy's horse—Caught—Nearly hanged—Message saves him—Takes train for East—Telegram is his passport—Arrives New York—Rushes into cab—No money—Again message saves him—Reaches home, grandpa brings out tiny baby, then another, and finally third one. A grand surprise after traveling 2,000 miles without a dollar."

The American Mutoscope Company advertises:

"The Deaf Mutes' Ball."—Two deaf mutes attend a masquerade ball, one made up as a polar bear, and the other as an Italian bear trainer. After the ball, having unduly indulged in the hop-brewed beverages, they start for home. On the way they become separated, and the human bear, bereft of his powers of communication, in sign language, gives several frantic signals in the costume, with his hands incased in the claws, terrorizes the town. His plight is sad, indeed, for his docility is misjudged and he wanders about, getting into all sorts of scrapes, until finally he is captured by a squad of policemen and dragged to the bear pit of Central Park, where he is about to be incarcerated when his companion rushes up and, in sign language, explains matters, thus saving him from an awful fate. This may be a bit of nature faking, but it is funny enough to arouse the curiosity of a marble statue."

The Kalem Company has:

"Fast and Furious," with Bilkin's Barnstormers and Wampus. "A One-Night Stand" is the last word with the "prosperous." It means everything that pertains to the actors. And to strike town as the company did—with no paper to aid the advance man missing—is about the limit. But the paper had to go up, and the toss of a coin decided that the leading man must do the job. He tackles it with no good grace, and his adventures make up the various scenes of the production. He plasters the bills on everything in sight until he arouses a regular riot among the villagers, which results in his being mobbed and chased into the millpond."

And the Edison Company has "Nine Lives of a Cat," which reminds one of a story in one of last month's English papers.

In this a farmer is portrayed holding up a cat by the tail. In front of him is a shrinking motorist. The motor is in the background.

"But I thought cats had nine lives?" says the motorist.

"Well, yours is the tenth car that has gone over him today," answers the farmer.

The kinetoscope was invented by Edison in 1893. It has, of course, undergone much change since it was first put upon the market. For many years after its invention it was looked upon simply as a scientific curiosity and was exhibited in popular lecture as a novel toy.

A forerunner of the kinetoscope was the "zoetrope," an apparatus of slits on an axis through which one gazed at photos taken in a series of moving objects. It was used and given prominence by Muybridge, the English photographer, who showed by it how mistaken were popular conceptions and artists' drawings of animals in motion.—*Baltimore Sun*

PICTURES OF OSWAY'S DERBY.—A unique and interesting feature of next week's vaudeville bill at the New York Theater will be a faithful reproduction in moving pictures of the last English Derby, showing Richard Croker's horse Orby, with Johnny Reiff up, being returned the winner. Klaw & Erlanger have secured the rights to this remarkable film, and the scenes from 4 o'clock in the morning of the race leading up to and including the most classic and coveted of all British and turf events will be faithfully depicted.

Congratulations are in order to Mr. Harry M. Warner, president and manager of the Majestic Amusement Supply Company, Inc., Pittsburgh, Pa., who married last week to Miss Ray Levison, and left the same evening for their honeymoon, visiting Mt. Clemens, Buffalo, Niagara Falls and parts of Canada. We wish them much happiness.

In Mr. Warner's absence the business will be looked after by his brother, S. L. Warner. Mr. A. Warner, who is also connected with this firm, has signed contracts with Pittsburgh contractors for a vaudeville house at New Castle, Pa. He will make it as pretty and comfortable as possible, regardless of expense; it will have 730 seats and run high-class acts; it will open the first of next month. The firm were also awarded the contracts for T. K. Albaugh's circuits of houses in Ohio to run the Sunday concerts this season, to consist of moving pictures and illustrated songs.

THE CHRONOPHONE.

After the many failures that have been made by various inventors who have tried to produce a machine that would project talking and singing pictures, it is a revelation to those who have seen these attempts, to find themselves in the presence of the Gaumont Chronophone; to find a very difficult problem completely solved, and to see pictures that really sing and talk as in life. This is what Mr. Gaumont, of Paris, has achieved after ten years of constant experimenting and there can be little doubt but that this invention is destined to revolutionize the moving picture business of the present day, giving to it a vigor and freshness that will most certainly cause another boom. The news of this invention is made all the more important to amusement purveyors by the fact that the machine is not only experimentally perfect, but that it is also practically perfect in that the Gaumont Chronophone Company, of Cleveland, Ohio, have the machine ready for the market with hundreds of American and foreign subjects to choose from—grand operas, vaudeville, drama, and comedy. Naturally it is by means of electric power that is achieved the electric motor that combines together so that on the pressure of a button the moving picture machine and the talking machine run together in perfect time from beginning to end, no handles have to be turned, everything is mechanical—once the button is pressed the operators have nothing to do but watch their light. At the same time, by the movement of a switch, all ordinary moving pictures can be projected. This machine is now being shown publicly for the first time in the States at Cleveland, Ohio, and the manufacturers point out that it must not be confounded with the many failures that have been placed on the market lately and bearing a similar name. The phenomenal success of this instrument at the London Hippodrome, where it was engaged for a week, and has been running for eight months as this feature, is a pretty sure criterion of what it can do, and, of course, the measure of satisfaction it gives to the spectators. Not only London, but the various other big cities in Europe have the same tale to tell; in Paris, Berlin, St. Petersburg, Vienna the verdict is the same. The inventor of the animated picture little dreamt of the gigantic strides that would be made from this invention, and that in the short space of a dozen years it would be possible, for instance, not only to see, but to *see and hear*, as in the life. President Roosevelt delivering a speech hundreds of miles away for years and years after. However, it was bound to come, progress demanded it, and it has remained to Mr. Gaumont to bring about this wonderful realization of what a dozen years ago was but a fantastic dream.

Correspondence.

"Ben Hur" Film.

AKRON, O., September 2, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—Kindly advise the writer as to whether a "Ben Hur" film is on the market. It is just recently that the writer has noticed an announcement of a nickelodeon having this subject for its opening night a week hence.

On inquiring of the exchange furnishing the writer's film, he was advised that a "Ben Hur" film was talked of, but not yet on the market. This is, of course, contrary to the article published, and the writer desires definite information with a view to using the same.

If on the market, where can the same be had? What length? Hand colored or not? The writer is a subscriber to the MOVING PICTURE WORLD, but to save time requests that the reply be made by mail at your earliest convenience.

Any information given will be gratefully appreciated.

Yours very truly,

THE NATIONAL AMUSEMENT COMPANY,

Per A. Schiappacasse.

[We replied by mail, as requested. Two other requests came for information, and in reply, we are not aware of any film illustrating this story. We understand the

royalty asked by the publishers is too prohibitive for reproduction. If any of our readers are better informed, we would be glad of the information. Either someone is a little too previous, or we a little behind, although from our inquiries to dealers and renters we failed to locate "Ben Hur." —Ed.]

AUSTIN, Minn., August 30, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—The MOVING PICTURE WORLD is looked for regularly here every Monday morning by myself and staff. Enclosed find a clipping from one of our daily papers here in Austin, Minn. The people are certainly getting the habit. Your paper is well worth the patronage of all the moving picture men in this country. Wishing you the best of success, I remain,

Respectfully yours,

W. J. MAHNKE.

[Here follows the clipping referred to.—Ed.]

"As is evidenced by the large crowds that visit it nightly, the Gem Theater of this city is gaining in popularity. Its large clientele of patrons has been gained by showing only the best, cleanest and latest of motion pictures. Nothing is shown which can possibly offend the most fastidious and refined person and the fine bill presented for such a nominal price of admission is remarked on all sides.

"Moving picture enjoyment is not confined to any class of people. The masses have joined the wealthy merchant mingle together for an hour of pure unadulterated amusement. Moving picture quality is also at a great variance from those pictures which used to be the delight of the 'ten twenty thirties.' No longer are the "Great Train Robbery" or the "Bold Bank Robbery" considered good taste. Panoramic views and pictures of educational merit are rapidly forging to the front, leaving the sensational "thrillers" fallen by the wayside, and the comedy is of the clean, snappy kind, full of vim, life and ginger.

Film Review.

AN ACADIAN ELOPEMENT.

BIOGRAPH.

Lovers of Longfellow are here transported to the beautiful scenes so dear to him, the Normandie of the New World with its blossom fields, and lanes shaded with masses of pendulous foliage, colored with ephemeral clusters of wild flowers. To this spot comes a New Yorker to spend his vacation. In the little Arcadian village dwelt a pretty Quebec maiden whose heart he won with fearful of his intentions to meet with a storm of disapproval from her staid old father, he persuades her to elope. She consents and at night the bold Amoroso assists his fair "Amoret out through the window and down to the gate, where a neolithic buggy and a meditative horse await them. Into the carriage they bundle, and off they go for that goal, the "Gretta Green" of Nova Scotia. Further on they are met by that snorting centaur of omnivorousness, a motor car, and this they proceed to the minister's, and a hurried marriage ceremony is performed in the front porch. Two souls now made one start on their honeymoon, and such an eventful one it proves to be! At a railway station the happy bridegroom resents being jostled and is pretty roughly handled in consequence. Next they visit a restaurant. The clam chowder doesn't suit his epicurean taste, so he refuses to pay for it. During a heated argument with the waiter, he receives the chowder full in the face and is strenuously assisted out of the place. From here a visit to the beach is made, where a novel scene is shown of the

natives opening clams for the market. While at the beach our hero pokes fun at the clam diggers, who retaliate by carrying him bodily out to sea and giving him a good ducking. This evidently chills his pugnacity, for we next find the happy pair walking arm in arm along Lover's Lane, a most magnificent avenue of Nature's showing through which they don't see beautiful Evanson strolled in the Summer twilight with her gallant Gabriel. Their ecstatic joy is short-lived, for they are pounced upon by an escaped lunatic, who, after frightening them almost to death, makes for the woods, and after a hard chase is captured. An Arcadian sightseeing equipage—an ox-wain, heaped high with rustling sail hay—next strikes their fancy. The last scene shows their return to the old folks, where there are received with open arms, with "Bless you-my children" trimmings. This is without doubt one of the most picturesque films ever made as well as the most amusing. It is photographically perfect.

A MODERN SAMSON.

CINES ITALIANA.

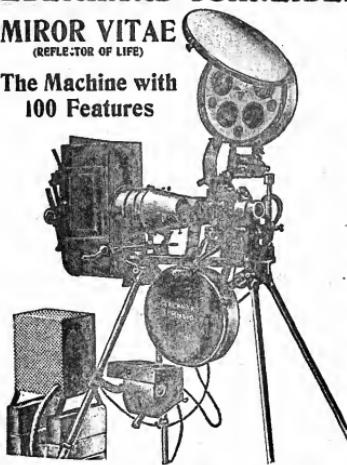
Samson of ancient history was strong until his locks were shorn by Delilah, so was the modern Samson of our story, which opens at a country fair, where the usual paraphernalia attendant at a country fair is apparent. Our attention is turned to the strong men's tent where three herculean fellows who lift heavy weights, showing the strength of their muscles, are challenging all to compete with them.

Our modern Samson, with hair that had not been trimmed by a barber for many months, puts in an appearance, and listen-

EBERHARD SCHNEIDER'S

MIROR VITAE (REFLECTION OF LIFE)

The Machine with 100 Features



Send for Catalogue

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109 East 12th Street.

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ing to the challenge, he there and then agrees to accept the same, and, followed by his wife and all their country friends, he enters into the tent. Placing himself in the center of an admiring group, he asks for number one to come out, when the man who was lifting the two-hundred-pound weight comes to him. They shake hands, and to the great astonishment of the Strong man, Samson, with scarcely any effort, lays him in the dust. The second is treated in like manner, and the third, a large, herculean figure, strides forward as though he would make mincemeat of Samson, proceeds to use his strength, but to his great amazement, he finds himself whirled round and round by Samson, and when he comes to his feet, he stalks off acknowledging his defeat. The reserve man now comes along and is served in a like manner.

No greater laurels are now to be won, and Samson is lifted high on shoulders and carried in triumph to a cafe. He treats his wife to all that is best, but incidentally upsets a table at the rear of his seat, and jumping up to apologize, he squirts the seltzer water all over his wife, and the waiter, who has come upon the scene, and who begins to retaliate, but Samson merely puts out his hand and his assailants go down like ninepins. They call the police, complaining of their damaged bodies, and give him a charge, but at a push, one on each side, down go the policemen, and Samson takes to his heels, leading his pursuers a pretty chase, throwing down the policemen, and all who come within reach of his hands.

He seems to bear a charmed life, for every one who touches his person seems

is to go over, but by force of numbers he is finally overpowered, and is led to a cell. This does not suit Samson at all, who at once commences to investigate how he can get out. Trying the door, he finds it is too tight, so strong for a man, so he turns his attention to the bars of the window, which he proceeds to bend as though they were laths in his hand. Tearing down the upright bars, he now takes hold of the cross bars, and gripping one of these he pulls, and half the wall comes with it into his cell. The aperture now being large enough, he jumps out of his cell. The police, hearing the noise, run to the door of the cell, and find that their prisoner has gone, and seeing the aperture in the wall, rush after him, but he escapes them all.

Finally reaching his home, he appears before his astonished wife, whom he orders to prepare his dinner. She resents his impertinence, and he proceeds to force her to obey his commands. She puts before him his food, and after eating and drinking he falls asleep, in which condition he is found by his wife. She, like Delilah of old, taking a pair of scissors in her hand, proceeds to clip off the flowing tresses of Samson, and letting them strew the floor, awaits results.

By-and-by Samson awakes, and seeing the floor covered with his hair, is about to labor his wife, but he finds that in the loss of his hair his strength is also gone, and the tables are turned. The poor, helpless wife proceeds to wreak vengeance upon her for all the ignominious wrongs she had received at his hands. Samson, not fully realizing his condition, takes hold of a chair to beat his wife, but has not even strength to lift that, and so he becomes helpless as a babe in her hands, and receives his due and just castigation from her hands.

FOR A WOMAN'S SAKE

MILES BROS.

Imagine yourselves transported to the days of the Thirty Years' War at a castle, that is still one of the very finest in the world and that to the latest times, will be a precious memento of the genius and magnificent intelligence of a great king.

Visitors are coming to the castle. A young knight is riding into the splendid palace yard. He is rich and of old, noble birth, like the castellan himself, by whom he is being welcomed. Another young knight, whose name is Knud, has already come to visit the castle, and it is clearly seen that the magnet that has drawn the two young men together is none but the pretty daughter of the castellan. Both of the young knights are wooing her, and both hate one another from the moment they meet. Apparently the knight Kuno, who arrived last, has, besides his physical advantages, the basis of an old acquaintance to work upon in the fight for the heart of the young lady.

Already at the first meeting the girl and Kuno succeed in being left alone, and a moment later the two young people are clasped in close embrace, while the rival Knud is eavesdropping at the door.

Wild with jealousy, Knud follows the loving couple, when they are walking beneath the leavage of the blooming apple trees arm in arm, and at night when they are sailing in the castle moat, the girl sitting at the rudder and the knight at the oars.

At last Knud cannot control his anger longer, and when meeting his successful rival at the back wall, he picks a quarrel with him, and they engage in a duel.

At night Inger is kneeling at her prayer desk. Knud, who lives in the floor just below Inger's room, restlessly walks to and fro in his chamber, while Kuno is standing in the yard gazing attentively at Inger's window. Now the girl opens the shutters and throws down to her beloved a thick silk rope. He catches it and hangs it from the window. Why just outside Knud's window the rope being taut, the demon of jealousy is aroused in Knud, and gets the better of him. He pulls out his sword, cuts the rope, and thus avenges himself.

The knight Kuno lies dead in the palace yard. The castellan, Inger and some men are standing around the dead body, staring at it with speechless terror. Knud, too, stands and stands in the background, looking at him.

His guilt is quite apparent. He is convicted on Inger's evidence, and the old castellan orders two men to carry him away to the punishment.

"ONCE UPON A TIME THERE
WAS ".

MILES BROS.

The old king has a daughter as fair as the sun, but haughty and proud she is. Quite a number of suitors from all parts of the world are wooing her, but none find favor in her eyes. She refuses all of them; in fact, she is having several of them disgracefully turned out of doors by the guards. Even the handsome Prince John, who, to everyone, seems the embodiment of all manly beauty and chivalrousness, is not able to move her heart. She leaves the advice of the old king totally unheeded, and she takes the sceptre from him in order to show that it is she who reigns and decides who is to become her husband.

Prince John, however, is not easily disengaged. What cannot be attained in one way must be accomplished in another. Together with his faithful companion, Caspar, he, in the disguise of a gipsy, returns to the castle, where the Princess is playing at cards with her ladies in attendance.

By playing the fiddle and showing the Princess a fine bauble, he attracts her attention. Of course she at once wants the toy. To the terror of the ladies in attendance, the dirty gipsy, in payment of same, claims a kiss from the Princess' lips. She complies with his request, and with one foot upon the floor, and one hand upon the card-table, she gives him the kiss he receives.

his reward and gives the plaything to her. A moment later the wilful lady gets tired of this plaything and wants something new. But the gipsy is high-priced with her. For a magic kettle, which tells anything that the inhabitants of the town are chattering about, he demands to sleep the night in the Princess' bedroom. This price seems to the Princess too high. At any rate, she leaves him with her ladies quite offended. But after a little while one of the young girls comes back to him and hands him the key of the castle gate. The gipsy has gained his point.

At night the Prince vaults into the bedroom of the Princess with his kettle in his hand, and, after having proved the magic power of the vessel, he is allowed to lie down at the foot of the bed, while the ladies are most strictly ordered to keep watch; but a little later deep breathing announces that the whole of the female guard is as sound asleep as the Princess herself. Now it is time for the Prince. He claps his hands three times, which is the signal for Caspar to make

his appearance, and then he leaps into the Princess' bed. A moment after the old king, Caspar and the guard are rushing into the bedroom. The angry old king, who is set upon by Caspar, turns his daughter out and with her the gipsy.

At a poor cottage in the wood the shabby gipsy and his wife, the late Princess, stop. The handsome face, the long fair hair, the fine white hands and the proud bearing belong to the Princess, but the dress is that of a poor gipsy woman. It is proverbial that a shrew can be tamed, and in this case, too, the old saying turns out correct.

When some time has elapsed the Princess not only subjects herself completely to the will of the gipsy, but she loves him, too, with all the ardent love a woman has for the man who, at the same time, rules over her by virtue of his power of will, and protects her with his strength. However, she most carefully hides her love. With touching patience she stoops to make and sell earthen pots. She can stand anything on account of her love.

One day she comes home with her pots broken to pieces. The disguised Prince tells her and makes her believe that now it is quite necessary for him to go out deer-stealing in order to provide food. She will not yet lower her pride, and, even though he stays later, he is returning, pursued by the prince's gamekeepers, she does not show him the way to his room. At last, however, when once more he exposes himself to the danger, she cannot help but give herself up. She implores him to stay at home—because she loves him.

Now the Princess' trial has come to an end. In a festive procession the Prince comes to the cottage to fetch his bride. She does not recognize him at once in his festive attire, but soon she realizes her happiness in full.

The only thing that has now to be done is to return to the old king, who is longing for his daughter, and for someone to whom he can transfer the burden of the crown. All the courtiers are exceedingly pleased to see the young princely couple again, and under public exultations the old king crowns the young King John, and with the faithful Caspar, he rejoices at the sight of the fair couple's happiness.

THE CHEATERS CHEATED.

WILLIAMS, BROWNE & EARLE

This subject is an exceedingly fine headliner. The photographic effect is splendid and the subject is worked out in a thoroughly first-class manner. The first scene shows a party playing cards in the Nemo Club, with the result that one of the party is cleaned out. He leaves the table and we see him leaving the club house in despair. He goes to his lodgings and there plans a raid on his room mate. This procures the uniform of a sergeant and a policeman. The sergeant orders some of the regular members of the force to assist his substitute in raiding the Nemo Club. This they do very effectively. The regular police clear out all of the gamblers. The bogus sergeant and his policeman follow them, gather up all the money and make their escape. In order to further disguise their movements, after reaching the club they change clothes with a peddler. The hoax is soon discovered, however, between members of the force and the Nemo Club, and they start on a hunt for the raiders. They are finally found, dividing up the spoils, and are treated to a surprise in a way that they hardly expected, and which any audience will thoroughly enjoy.

KALEM FILMS

(THE NEW LINE)

REGGY'S



CAMPING PARTY

A
Summer Satire Replete
with
Humorous Situations
LENGTH 705 FEET

REGGY'S CAMPING PARTY was a great event in Reggie's life, for he had never been so far from Brooklyn before. With his friends he started off for the woods, and the opening scene shows them in a canoe, making their landing place on the lake shore in their boats and canoes. Reggie makes his opening sensation by falling over board from his canoe. Next the party is seen packing through the woods, and Reggie is almost shot by a gun in the hands of a careless guide. Next the party is seen putting up the tent. Reggie bungles things, and the tent comes down with all the boys and girls beneath it. Evening comes and moonlight, and all the couples are out a-spooning. The old maid is left alone, but is hugged by a bear that comes out of the woods. Reggie shoots the bear and spoils her fun, but in the last scene the dago organ grinder who owns the bear appears with the constable, and Reggie and his guests are put under arrest.

6 GREAT SCENES WITH CARTOON TITLES

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A One Night Stand	760 "	Pony Express	850 "
The Book Agent	720 "	Hebo Hero	760 "

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FULL OF SCREAMS 930 FEET

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Maintain the same standard of excellence that have made them "Preferred Stock"
We produce a new film every week. This week's subject is highly dramatic, and will be appreciated
by all film renters.

A LIFE FOR A LIFE

Dramatic, full of action and interest.
This film will well sustain the reputation of Selig Films.

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Our new catalogue fully describes the new style Polyscope, and will be sent free on application

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PRICE 12 CENTS PER FOOT

The Good Wine
COMEDY Length 237 Feet

A Modern Mother
COMEDY Length 384 Feet

The Motorcyclist
COMEDY Length 247 Feet

After the Fancy Dress Ball
COMEDY Length 360 Feet

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52 STATE STREET

Kleine Optical Co.

NEW YORK
662 SIXTH AVE.

NEW ENGLISH FILMS

We are sole American agents for
HEPWORTH MFG. CO.,
CRICKS & SHARP
R. W. PAUL

New subjects every week. For description see Film Review in this issue 4 4 4

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Experienced Electrician and Operator. Can install, operate and repair any American-made machine. Strictly sober and reliable. Address V. Q. Marchessault, General Delivery, Jamestown, N. Dak.

PARTNER WANTED with \$8,000 or more to open a Nickelodeon in west. I have Moving Picture Machine, etc., operate and can manage. NELIA SMITH, 53 North Sheldon Street, Chicago, Ill.

A GOOD INVESTMENT
DOLLARS SAVED FOR 25 CENTS
My Company makes Heat Resistant Condensers from cracking by heat. Mailed on receipt of 25 cents. WESTERN LENS WORKS, General Delivery, Detroit, Mich.

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OUR NEW ONE THIS WEEK

A Comedy-Drama in 15 Minutes

Life of a Bootblack OR THE STREET URCHIN

An excellent subject, beautiful in its simplicity, full of heart interest in its story, dramatic in its construction and very laughable in its comedy scenes and, above all, very influential in its moral.

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	SLOW BUT SURE	647 " "
	AN AWFUL SKATE	683 " "

COMING SOON.—The greatest sensational subject in motion picture history. No murder, no crime, but sensation from beginning to end. WATCH FOR IT.

Essanay Film Manufacturing Co.

INCORPORATED

501 WELLS STREET

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Urban-Eclipse Films

New subjects which will be distributed in the United States during the week of September 16 to 21st.

COMEDY **A Baffled Burglar** LENGTH 414 FEET

COMEDY **Absent Mindedness** LENGTH 327 FEET

SCENIC AND DESCRIPTIVE **Roumania, Its Citizens and Soldiers** LENGTH 454 FEET

COMEDY **The Fly** LENGTH 147 FEET

COMEDY **Art Student's Frivolities** LENGTH 320 FEET

SENSATIONAL **Woodcutter's Daughter** LENGTH 617 FEET

COMEDY **The Amateur Hunter** LENGTH 454 FEET

Of the films mentioned above we consider the "Art Student's Frivolities" the best comedy and recommend it highly. The other subjects are also excellent and usable everywhere.

NEW YORK
662 SIXTH AVE.

Kleine Optical Co.

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52 STATE STREET

CLASS A FILMS
15 Cents per foot

Exhibition Model **\$15.00**
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EDISON

CLASS B FILMS
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Universal Model **\$75.00**
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We have statistics to prove that we, in conjunction with our San Francisco house, manufacture, purchase and distribute more new films each week than any other five firms in the business. So if we can't give you the goods, no one can.

If this request meets with your approval, we should appreciate an expression from you, and in the event of your coming with us, rest assured that we will do everything in our power to make our business relations with you long and mutually profitable.

Thanking you in advance for your valued order or further advices, we are,

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100 DECEMBER
1907

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Vol. 1., No. 29.

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Some offer club schemes and some will eventually offer trading stamps, *but*, if you will "stop, look and listen," you will find the

SWAAB RENTAL BUREAU

to be a legitimate, responsible concern, whose contracts are gilt-edged.

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To the smart guy who said he had \$5,000 to bet that we are not Power's Sole Agent here, we say: "If he can borrow that amount for about five minutes, we will cover it so quick *with real money*, that his pig head will swim. Here's a chance for the fakir to win more money than he ever had or will have unless he finds it."

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ADVERTISING RATES ON APPLICATION.

Editorial.

Films Pirated and Duped.

We have been asked to define the difference between "pirated" film and a "duped" one. A "pirated" film is one where the ideas of one manufacturer have been obtained by another, who, using other models, has reproduced the subject. The plots of, say, trick film—a harlequinade, a burlesque, or a pathetic subject—have been obtained either by espionage, advance copies or purchase from a dishonest employee, and re-used with identical settings and sent out as original to the detriment of the originator of the first production. We know of two or three very flagrant cases of this nature, and by firms of good repute who certainly ought, to say the least, to know better and have more regard for their reputation.

Unfortunately for cases of this kind, there is no legal remedy; we can only show up the firms who stoop to such mean and despicable subterfuges by giving the acts to the trade.

A "duped" film is a different proposition altogether. This is a film obtained from a manufacturer, run through the printing machine with a film coated with negative emulsion, and after due exposure developed, a duped negative being the result. From this duped negative, by number of positives may be procured, but they lack the brilliancy of the films from the original negative, and when new films are offered to a purchaser at 7c. or 1/2c. per foot retail, they should be looked upon with suspicion and subjected to the inspection of the manufacturer of the subject. Every purchaser of such a film condoning a PENAL OFFENCE, and renders him liable for heavy damages. Prominent manufacturers have now decided upon a determined effort to stamp out the "dupe" by taking legal action against all offenders, and we ask all our readers to assist them in protecting their rights, and bringing the dupers to justice. In recent cases, made to test an old United States, decisions have been rendered favorable to the plaintiffs, which manufacturers consider gives them a precedence and a standing they have not had fully defined

previously. This law describes "duping" as a "conspiracy for the destruction of trade." We hope this warning will be sufficient to deter delinquents, and that no further proceedings will be necessary.

Regarding Ourselves.

We wish again to call attention to the fact that our columns are open to all. If any manufacturer or dealer is not listed in the Guide, the fault is theirs—not ours. Again in the latest production, if films are not mentioned or described in the Film Review, the reason is, the makers do not furnish us with the necessary particulars for publication. All matter for these columns must be in our hands the Saturday morning preceding the week we go to press.

Moving Picture Exhibitors' Association.

As we recently reported, at one meeting of this association, there was not a quorum of members present to take into consideration the question of inducing renters to lower the price for reels to their customers. A second meeting was held the week following, at which there were present four or five. Another meeting called for last week produced, besides our stenographer, one other. They waited an hour, then decided to abandon the meeting.

This goes to prove that the proprietors of nickelodeons in New York and vicinity are well satisfied with the conditions as they exist and do not desire any cheap or shoddy service.

We have time and again in these columns contended that it is better to pay \$40.00 per week for service, and get it good, than it is to pay \$20.00 and receive bad service.

The first service will bring results from satisfied audiences, while the latter will reduce the receipts for the week by *two-thirds*.

The members of the Association are wise in letting well alone, as is clearly shown by their attitude in resisting the effort to reduce prices. When it is a subject where their rights are being encroached upon, we are satisfied that overflow meetings will result.

Helps and Hints.

BEST COLOR FOR SCREENS.

The best color for the face of a screen is, of course, a dead white. A slight tinge of yellowness is not a matter of vast importance where limelight or electric arc light is the illuminant, but for use with oil light, which has always more or less of a yellowish tinge, a distinctly bluish hue on the face of the screen is very desirable. The nature of the surface of the screen does not seem to demand much attention; but too shining a face to the screen is to be avoided.

SHOW ROOM SCREENS.

Most of the film manufacturers use, in their exhibition rooms, a screen made of calico or other fabric. A great improvement on this would be a perfectly levelled wall nicely covered with plaster of Paris. This, of course, is not generally possible in theaters and music halls, but in a film merchant's place the lantern can be permanently fitted at a suitable distance from and exactly at right angles to the wall, so that the picture projected is strictly rectangular, and equally sharp at all points over the picture area.

TITLE SETTING FOR FILM MAKERS.

It has come to our notice that some film makers actually employ a printer to produce a title upon a card, which they afterwards copy by a kinematograph camera in the usual manner. This procedure must necessarily involve a long printer's bill at the end of the year. A better plan is for the manufacturers to have their own *set-up* board. This may consist of a drawing-board about 3 feet by 2 feet, with horizontal grooves. A good supply of white letters in block style should be provided, the background of the lettering on each card being dead black. The board itself should also be painted black. The desired wording is then set up and copied as above. Ornamentations cut out of white paper may be used to embellish the design.

OBTAINING A LONG RANGE IN LIMITED SPACE.

Increased range for projecting either ordinary or kinematograph pictures may be obtained by using a mirror. A large mirror can be placed a few feet distant from the objective and at a slight angle. In this way several feet may be added to the range; but it is important under such circumstances to insert slides or films with the gelatin side turned towards the objective, and not towards the condenser, which is the proper way under ordinary circumstances. Unless this precaution is taken the projected pictures will be reversed, and if any lettering appears in the scene it will read backwards.

CELLULOID.

Celluloid, as an article of manufacture, was invented (according to Hopwood) by the Brothers Hyatt, in 1869, but at that time it was designed merely for the production of solid objects. It was not until about the beginning of 1888 that sheets were available for photographic purposes, and even then much remained to be accomplished in order that a sensitive emulsion might be supported evenly and without deterioration. The Blair Company seem to have first supplied films, and it was from them that both Edison and Acres in the first instance obtained their supplies. Broadly speaking, a solution of nitro-cellulose in nitro-benzolene or its equivalent, is mixed with camphor, etc., and allowed to harden into sheets by the evaporation of the solvent, and is then coated with a sensitive emulsion. For kinematograph purposes it is passed through roller-shears, which divide it into ribbons.

CHEMICAL NOVELTY FOR THE LANTERN.

The following experiment can with advantage be introduced in connection with any lantern exhibition, and will not fail to be well received. Take what is known as a lantern slide tank, which consists of two pieces of glass separated by a piece of rubber tubing laid along three sides, then tightly clamp together, fill it with methylated spirit and place a drop of aniline dye upon the surface. This will descend in a straight line for a short distance, then divide into two, each branch again subdividing until a great number of branches are produced. Of course, as seen upon the screen the position is reversed, and a fine-looking tree in color is seen growing upwards.

A SUGGESTION.

A capital suggestion comes to hand from a correspondent, to which those concerned might find it advisable to give serious consideration. He says: "It would, I believe, be of great interest if some manufacturers of films would get up an International or English competition, open to amateurs or professionals, for the best film

of say 50 feet to 100 feet (which all operators can easily afford), for exposure, composition, etc., as often happens among plate and paper manufacturers. I believe the competition would be intense between operators of all grades. We could then see how many follow their profession sufficiently closely and are practical enough to enter. One important condition should be made, that all work shall be done by competitor himself with no outside help."—From *Kinematograph Weekly*.

Correspondence.

Cause and Effect.

STERLING, ILL., August 26, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir:—In your issue of the MOVING PICTURE WORLD of August 17, I notice an item that I (W. T. Boston) was notified by the city authorities of Sterling, Ill., to close my moving picture show or pay into the city treasury the sum of \$1.50 per day. It is true, yet there are two sides to a story. I am a resident of Sterling, and according to the city ordinances, resident managers are exempt from license, therefore I refused to pay license or close up. Before I opened my business I agreed to pay the city \$5.00 per month for police protection, and it was ignored; then it was up to me to protect my own interests, and I continued my show for three weeks before notice was served on me. After investigating matters, I found that the city officials discriminated when they cut the license from \$3.00 a day to \$1.50 per day. Therefore, I am still operating my picture show and am paying \$5.00 per month for protection. I am the first one to make a success of the picture business in Sterling, and I am glad to state that I am packing them in nightly. Now everyone is getting the fever, as they all think they can operate moving picture shows, as there are rumors of more starting. Wishing you success with your MOVING PICTURE WORLD, and trusting I will have the pleasure of reading it weekly, I am,

Yours for success,

W. T. BOSTON.

Boston's Airdome Theater, Sterling, Ill.

Signs of the Times.

BOWLING GREEN, KY., August 24, 1907.

Editor MOVING PICTURE WORLD:

Dear Sir—Owing to the increased demands on us for films and machines we have just increased our capital from \$5,000 to \$25,000. The prospects are extra good in the South for the moving picture shows. They are all doing a good business, except those who do not watch the grade of pictures that they put before their patrons. Wishing you continued success, I am,

Very truly yours,

G. M. TUCK, President,

The Electric Theater Film Co.

Trade Notes

NOTICE OF REMOVAL—Just as we are going to press we learn that The Edison Company have moved from Union Square into a palatial suite of offices situate at 10 Fifth avenue, on the northwest corner of Eighth street.

With characteristic enterprise, the head-of-the-procession sort that has marked their every business endeavor, Miles Bros. chartered a special tug and were among the first to greet the new Queen of the Seas, the Lusitania, when the big Cunarder arrived off Sandy Hook Friday morning. They obtained excellent pictures of the turbine wonder, steaming around the vessel several times and catching her from every angle, taking in at the same time the big fleet that accompanied her; effective glimpses of the lower and upper harbor with its tremendous shipping interests, and finally the successful landing in and unloading of the Lusitania, together with splendid views of the passengers and crew that awaited her coming at the pier. The pictures are said to be marvels of the photographic art, rich with action and of superior technique. These are said to be the only complete pictures made, showing all the details of the arrival of the Lusitania, and undoubtedly will prove one of the strongest attractions offered this year by Miles Bros.

"Babes in the Woods" is a delightful pictorial story issued by his firm during the current week. The working out of the subject is original in conception and contains all the adjuncts suggested by the title. There is a big, bad wolf, of course, and then a happy rescue with all the "trimmings" to fittingly set off two such dramatic climaxes. "Babes in the Woods" is bound to please the little ones and should also tickle the fancy of their elders.

A moving picture theater, in El Paso, Tex., above the general verages, both in appearances and quality of bill put on, was thrown open to the public when the new Rubber City Theater, 1202 South Main street, opened its doors for the first time. The Rubber City Theater is being conducted under the supervision of two men who are experienced in the business. Mr. Frank Dauria, the proprietor, came from Pittsburg, and has been engaged in the same work before. The house is under the management of F. L. Anderson, of Connellsburg, Pa., who has been long connected with the select vaudeville and is a capable manager.

Where, oh, where, will the rural districts get the repertoire actors of the future? You can search Broadway, and while there you may observe swarms of the ten, twenty and thirty brand of Thespians, but you will not find the answer to the above question, for the repertoire actor has discovered a new use for his talents. He is now a moving picture. That is, he poses for moving pictures. By lying down, rolling over and jumping through this in front of a moving picture camera he is able in three days to earn a sum equal to a week's salary at his former industry.

Up and down Broadway yesterday there roamed a half dozen managers of "rep" shows trying to lure actors into the cast of "The Hidden Hand," "Lynnwood," "East Lynne," "The Sea of Ice" and other plays dear to the ten-twenty-thirty public. There were actors, actors everywhere and all with a drop to drink, for they were all under contract to the biograph companies. Their average wage for being burglars, policemen, aeronauts, rabbies and rabbles is \$20 a week, and the toil is easy. None of them was willing to return to his art at the old union rates, and the managers were tearing their hair in despair. This has commercialism crept in and barged another blow below the belt.

* * *

IF YOUR NEWS AGENT DOES NOT GET THIS SUPPLY OF THE MOVING PICTURE WORLD REGULARLY FROM THE AMERICAN NEWS COMPANY, SEND YOUR SUBSCRIPTION—TWO DOLLARS—AND RECEIVE IT THROUGH THE MAIL EVERY SATURDAY MORNING FOR A YEAR. YOU CANNOT AFFORD TO BE WITHOUT THE REPRESENTATIVE PAPER OF THE AMERICAN TRADE.

New Chicago Corporations—Globe Film Service Company; capital, \$10,000; manufacturing, sale and rental of photo and moving picture supplies; incorporators, Jesse E. Roberts, John K. Prindiville, D. R. Enoch. William H. Swanson Dixie Film Company; capital, \$2,500; manufacturing and deal in moving picture supplies; incorporators, Thomas J. Lynch, I. E. Korn, David R. Levy. William H. Swanson & Co.; capital, \$2,500; manufacturing and deal in moving picture supplies; incorporators, Thomas J. Lynch, I. E. Korn, David R. Levy.

Kankakee.—The explosion of a moving picture machine in a 5-cent theater in Kankakee recently threw one thousand persons composing the spectators into a panic, during which many women fainted and were trampled upon. No one was injured seriously. The machine was on a platform in the rear of the theater. Clarence Schneider, "the boy" running the machine, was thrown from the platform by the explosion.

When will proprietors of nickelodeons get wisdom? We are informed the boy was sixteen years of age and it was his first show. Over and over again we have raised our protest against the employment of irresponsible persons, as operators, and shall continue to do so until it is penal to employ other than experienced hands, and such reports as the above no longer reach us. We are not creating any scare in the minds of the public, as we only reach those in the trade, and we want them to sit up and take proper precautions.—Ep.]

Indianapolis, Ind.—William Simpson, a photographer, was twice arrested recently on the charge of opening a theater without complying with the city ordinance which requires an inspection and approval of the building inspector. Simpson opened a 5-cent moving picture show at 505 East Washington street, about 4:30 o'clock, and a few minutes later he was arrested on an order from Building Inspector Winterrowd. He was released on bond and again opened the theater, only to be arrested a second time.

In the Police Court, Elmer Wetzel, attorney, who appeared for Simpson, intimated that the arrests were due to spite work, and he openly charged Winterrowd with ordering the arrests because of personal reasons. Winterrowd replied that he got his orders from Mayor Bookwalter and that there was nothing personal about it. Winterrowd's contention was that the theater was not equipped with a fireproof floor as required by the ordinance. Wetzel called attention to the fact that other nickel theaters were not so equipped. The case was set for trial and the attorney said something about an injunction against the authorities from interfering.

Everett L. Flanders, who has very successfully managed the Nickel Theater, New London, Conn., since May, has been given a more responsible position, the Columbia in North Adams. This place of amusement combines vaudeville and motion pictures, and because of the ability Mr. Flanders has shown he was transferred by Bullock & Davis to the Massachusetts city.

Since the burning of the Lyric Theater, at Altoona, Pa., the people of that city have been lamenting the loss of vaudeville, to which they were just being educated when the popular playhouse was destroyed. Silverman Brothers, who have been conducting several places of amusement in the city, have planned to fill this want, and they let the contract for a new theater. The new vaudeville house will face 76 feet and 6 inches on Fifteenth street. Along the side it will extend back a distance of 100 feet and will be so built that patrons can get a clear view of the stage from any part of the house.

Its construction and equipment will include all the latest features that are to make a high class theater. The auditorium, besides parquet, parquet circle and boxes, will have a large balcony, and the total seating capacity will equal that of the best houses in large cities. A ladies' parlor and gentlemen's smoking room are provided, and the general offices of the owners will be located in the new structure. What is particularly interesting to the people of this vicinity is that combustible material will be entirely eliminated in the construction. The framing of floors, balcony, roof, fly galleries and gridiron will be of steel, with concrete or tile floor and roof systems. It will be a fireproof house in actual fact. There will be in all ten exits, and this fact along with its incombustible construction will make it particularly safe.

Its facade will be a simple, dignified example of French renaissance, in light stone, terra cotta and dark Devonshire brick. Work on the excavation will be started as soon as possible and it is the intention of Silverman Brothers to have the new amusement place open for the accommodation of the public about the first of the year. Silverman Brothers have opened a film exchange and in the future they will supply all the moving pic-

THE MOVING PICTURE WORLD.

ture houses in Central Pennsylvania. Mr. Isaac Silverman, while in New York, made arrangements to have films shipped to this city and be ready for use on the same day they are shown in New York.

The Detroit, Mich., city council passed an ordinance requiring the proprietors of moving picture shows to submit their films to the city censor for inspection before exhibiting them, thus giving the commissioner the power of censor over this variety of entertainment. The ordinance also prohibits the sale of intoxicating liquor in any place where moving picture exhibits of any nature are displayed. Violations are punishable by a fine not to exceed \$200 or not more than six months' imprisonment.

The property at No. 1111 Market street, Philadelphia, is to be remodeled into a moving picture hall for the Empire Amusement Company. The improvements will be made at a cost of \$4,000.

Our Topeka, Kan., correspondent says that suit for an injunction to restrain Chas. H. Trapp, Annie M. Trapp and W. H. Battman from using the name Novelty Theater in connection with their moving picture house at 812 Kansas avenue was filed in the District Court by Atwood & Hooper, of Leavenworth, representing the People's Amusement Company. The petition asks that the defendants be restrained from using the name while the suit is pending and that the injunction be made permanent at the final hearing. The plaintiffs also ask that a master be appointed to compel an accounting from the defendants and that they be compelled to pay all the money that they have gained through the use of the name of the Novelty Theater.

The petition continues: In May, 1905, A. H. Hagan, manager of the Novelty Theater Company, leased the building at 812 Kansas avenue and started to give a high class vaudeville show at the place under the name of the Novelty Theater. It is claimed that during the year Hagan operated the house he spent much money in advertising it and popularizing the name and that he thereby established a lucrative business under the name of the Novelty Theater and that the public came to know the show by that name. The petition continues to the effect that the show was maintained in a reputable manner and that the house became known as a high class vaudeville and moving picture show.

The plaintiffs claim that on October 14, 1906, the Novelty Theater Company and A. H. Hagan sold to them the property, good will and name of the Novelty Theater and that the plaintiffs continued to conduct the show at 812 Kansas avenue until they were ordered to vacate about July 31 of this year. They claim that they are now preparing other quarters, being engaged in building a large and modern theater at Eighth and Quincy streets, at a cost of \$40,000, which they have advertised they will operate under the name of the Novelty Theater.

Since they vacated the building at 812 Kansas avenue, the plaintiffs allege, it has been leased by Charles H. Trapp and the other defendants, who have asserted that they are operating the Novelty Theater at the place. The petition states, intended for the purpose of conveying to the public the impression that the plaintiff has again opened the place with a moving picture show, thus defrauding the public by causing them to come to the show under the impression that it was being given by the plaintiffs.

In Austin, Tex., one of the local moving picture attractions opened up for business disregarding the Sunday ordinance of the city, and after running with good patronage for several hours, was closed up by order of Chief Morris. The man in charge stated that he had been instructed to open by the management, but he promptly closed up when ordered to do so by the police, and the establishment was dark after 9 o'clock. This is the first time that there has been any open place of amusement on Sunday in that city in a long time.

From Middletown, Conn.: One of the moving pictures at the Stratton Theater this week is that of a man eating a raw onion in the presence of a number of persons. The picture shows everyone around the man holding their noses and wiping their eyes. Recently the picture was again shown and in the second balcony everyone seemed to be affected by the strength of the onion. As the picture was thrown on the screen someone sneezed. Then there was a cough and then a series of sneezes. Then came a volley of sneezes and still more sneezes. The crowd in the gallery was imitating the picture on the screen in fine style. In due time the rumpus subsided somewhat and a policeman who made an investigation found that some joker had plentifully sprinkled a quantity of snuff about the seats.

Another moving picture show is to be opened on High street,

Columbus, Ohio, C. H. Brocket having leased a building on North High street. The lease is for five years at an annual rental of \$7,000. Mr. Brocket says it will be furnished in the most up-to-date manner and will open about November.

The Pittsburgh Calcium Light and Film Company has established a branch office in Pittstown and it is in charge of Edgar N. Mauger. Films can be rented there without the trouble of sending them to Pittsburgh. The company has made its first consignment of films. Mr. Mauger has engaged Miss Constance M. Warner, of Niagara Falls, to appear in illustrated song.

From North Adams we learn from those interested that the old Wilson Theater which was so popular several years ago, is to be reopened during the next few weeks as a moving picture house. The theater is being rejuvenated and repainted. The walls are being done in red, white and gold and the ceiling will be done in cream color with gold leaf high lighting. There are many of the older people in the city who will be glad to know that this popular old house is to be reopened and without doubt it will be a very pleasant place to spend a few spare moments. For several years past it has been used as a sample room in connection with the Wilson hotel.

Chief Shippy's (Chicago) squad of theater and dance hall inspectors have been busily themselves of late, with the result that several objectionable scenes have been removed from downtown 5-cent theaters. A set of pictures called "The Pickpockets" has been ordered out of a place at 308 State street as well as pictures at 268 State street, "A Burglar Caught in the Act."

Three miles of moving picture films were secured on the mission field by C. V. Vickrey and S. Earl Taylor, on their recent round-the-world tour. These will be used, together with a large collection of stereoscopic pictures, in the educational work of the Young People's Missionary movement.

We again ask our readers to send in the names and addresses of dealers, renters, operators and nickelodeons located in the neighborhood. We also want slides, color, names and addresses. We propose forming a list in our "Buyers' Guide for their benefit; only give *one need address*; we want to see the quality of their work before we list them. Our thanks are tendered to those who have responded to our previous requests.

"LION HUNT" FOR MOVING PICTURES.—Mr. Olsen, film manufacturer, Denmark, lost money and got in trouble through trying to fake a lion hunt. Lions do not roam through Hamlet's country, so two live ones were purchased at Hamburg and arrangements made for the big game skirmish made on the barren island of Roskilde, near Copenhagen.

A mid-African background was made with palms and artificial sand hills, and into this tropical scene were introduced horses and sheep, with sportsmen clad in lion hunting garb.

The plot of the jungle drama was to let the famished lions kill the animals, after which the bold hunters would kill them with their hunting guns. However, some humane people protested to the Minister of Justice, and the police suddenly appeared on the island, stopping the show.

Three days later, however, the man of exhaustless enterprise concluded to turn outlaw, and pull off the hunt regardless of the consequences. At an early hour he placed his cinematograph operators in position, some in iron cages, some on an elevated stage, and some in boats. Then the mangled jungle monsters were loosened at a given signal. One of the beasts at first refused to stir. When, however, its companion dashed upon and killed a horse, the other awoke, and a furious struggle followed for the carcass. The lions fought for each other like Killdeer birds. When sufficient films had been secured of this contest men dressed as hunters fired and killed both beasts, after which all concerned made a hasty retreat.

This "great hunt of roaring and furious lions" amid artificial palms only occurred August 21, since which the police have reasserted themselves. They have buried the two lions and arrested the photographer, whose license has been withdrawn, while the Minister of Justice has prohibited the purchase of the fight films.

LONDON AS A FIELD FOR KINEMATOGRAPH ENTERPRISE—WHO WILL CULTIVATE IT?

For a capital city, London is strangely lacking in all that goes to make other capitals the most attractive cities in their respective countries, and this is particularly so in the matter of entertainments. We say this with full knowledge that the West End theaters and music halls of London give entertain-

ments as good, if not better, than those met with elsewhere of the same class. But the West End is not London, and the great bulk of Londoners have neither the means nor the time to visit the places of amusement there. They are forced to look for their enjoyment in the districts where they make their homes. How far then their amusement needs catered for.

Suburban London is not badly off for music halls go, but the large class which does not visit the music hall, including a larger proportion of the better class women, has very seldom an opportunity to see a really good entertainment, apart from local concerts, and these are by no means invariably good. Apart from this they may have no pretensions to music taste, in which case an entertainment more nearly approximating to that of the music hall than of the concert room, would, if purged of the details which this class of person finds objectionable, find itself furnished with a clientele of sufficient strength to ensure its permanent success.

If you think for a moment of the entertainments which fulfil these conditions, you will find that they are very few indeed. A drawing-room entertainer's "one-man show" will secure good patronage, but such shows are few and far between. The theater does not attract everybody, and those whom it does attract have the plays which suit them at long intervals only. Therefore a proportion of the public contents itself with occasional trips to see famous pieces, and with visiting what good shows there are in the neighborhood.

Here, then, is surely a good field for enterprising living picture exhibitors. Evidence is not wanting that as generous patronage is extended to the few shows they see by the London suburban public as the many permanent shows in the provinces get fewer and fewer. The shows in many cases are kept going for practically the whole of the year on a small circulation, and in face of a greater competition from theaters, music halls, and other picture shows, that a great number of London suburbs possess. Each of the London districts, Islington, etc., have the populations of large towns, and are to an almost equal extent as isolated, with their own distinct local interests, and the means of supplying their own wants. Yet Edinburgh, which must contain fewer people than more than one of the districts, has probably five or six times as many music halls, theaters, and, above all, living picture shows. If a given number of people in Edinburgh can support a certain number of shows, the same population can do the same thing in London.

Let us take one district of London—Islington, the largest. There are numbers of music halls within its boundaries, but so far as our knowledge goes, not one permanent living picture show, though one may see a hall occupied by a touring concern at long intervals. From our own knowledge of this district, we are of opinion that it could support more than one show of the variety which it now only sees at intervals. The population largely consists of those without means to visit the theater or music hall regularly, but who could easily spare 3d. or 6d. for a film entertainment, and could as easily be converted into living picture enthusiasts. What is true of Islington is true of London generally.

It may be urged that the fact that a touring concern has been well received is no guarantee for continual support for a permanent exhibition, but this leaves out of consideration one of the most important facts concerning the kinematograph—the ease and frequency with which it makes devotees of those who have once come under its spell. Every living picture exhibitor has a proportion of customers who make it a point of honor to see every new film he puts on, and will come week after week, day after day, for that purpose. There are others who, without going to that extreme, will become constant members of the audience, and there are still others who, in regard to the living picture show, as they regard the music hall, will sit as frequently. From these constituents it should be easy to build up a fine patronage.

That it can be done is seen by the example of the Balham Empire and by the fact that "all picture" shows at music halls during the summer were continued for several months on end.—*Kinematograph Weekly*.

[This seems to be a good chance for some of America's surplus cash with enterprise.—Ed.]

* * *

A CRITIQUE.

Moving Pictures: See *Them Pass*.—The ancients used to say "See Corinth and die." A variation of the expression might well be told to amusement seekers of the craft, and it would have a "moving picture" show sufficient for "Corinth." Just what the result would be, death from laughter or from being bored, is in question. Certainly it will not take long to see whether your funny-bone sees the funny side of it all or not, and surely it will be interesting.

Probably one of the best times to study human nature is when people are pleasure seeking, and a high audience at a moving picture show is in a receptive mood.

Every opportunity for a laugh is spied, captured, corralled and treasured from the time the lights are doused at 8 o'clock and the flickering, sputtering films begin to unwind their tales of woe and disaster on the screen, till 10 or after, when the people all stumble out into the streets, blinded by the sudden light.

The elements of a good motion picture film are threefold. The events must happen quickly, they must be "thrillers," and above all they must end in a chase. The last of the trinity is by far the most important. There are all varieties of chases—those over house-tops and mountain-tops, and those through cellars and the bowels of the earth with all the intermediate stages run in for variation, but the gallant gods are always right there with the goods every time the old lady who always sits at the end of the string of pursuers falls precipitately upon her nose or gets her skirt caught as she climbs through the window and displays more of her hose than propriety would ever demand of her.

Here is a lovely sentiment. This maid forlorn on the screen is all in bad. Pa is willing that she should come home with her child, but ma object, so "out in the cruel, cruel world with her." Her affairs go from bad to worse, till at length the sum total of thrills is got where she dies in a hospital with salmons enough looking puns around her. It leaves a really-truly fine impression. The chills run up your back, your fingers get cold, and you start to mutter to yourself something about what a mistake it is to have babies, at least those kind—when presto—there is a voice that sounds really quite like that of a human being. It is up on the stage in the darkness somewhere, and it is singing like this: "Meet Me, Sweet Maggie, by the Peanut Tree," to the accompaniment of a series of colored pictures that you might think had been taken in the Garden of Eden, did you not know it was really in the suburbs of Hoboken.

And those pictures that chum with the illustrated songs and the small, thin voice from out of the dark, they are the velvety goods surely. In the first place, there is Maggie and her tootsy-wotsy, none other than the stalwart Patrick, standing and sitting in every attitude of true catch-as-catch-can loving. Here they are standing knee-deep in a field of hay that should have a hair cut at once before it is spoiled and useless for fodder. Up the center of the stage the sky begins to shade off from back of Maggie's upturned lips at the horizon, where it is a lovely warm red, through all the intermediate yellows and greens that the man who touched it up happened to have in his paint shop, to a nice ice-cold blue at the zenith that is "awfully lovely." Now they have changed in the twinkling of an eye to a Winter scene in the same place. Agile lovers they, yet they don't look it, for, bless me, if they're not standing in just the same near-attitude still.

It's all "peachy" and all that, but such happy love can't last forever. Even now he has jilted her in first-rate fashion and the voice of the singer has faded off into a stifled tremolo off the stage after a feeble effort to get the gallery gods to join in on the chorus, the words of which have been displayed on the screen in just the same chirography that Willie Jones had when he used to write on his slate. It's time for another bunch of horrors and sins and crimes that are truly delightful and edifying, but the song is not entirely forgotten among those whose seats are just beneath the roof, for even while the girl is being burned at the stake by the much-beatenhearts Indians from Sheepshead Bay, comes an inadvertent strum of two from up among the gods of the late Marconi death knell.

And so it goes on—spasms of illustrated horrors interspersed with the tendest love ballads through a whole evening of bliss. Once in a while a freak picture may be rung in. Everybody laughs till his sides split while a German gentleman on the stage gets intoxicated on two glasses of beer, though the likes of him who did such a thing in real life they call a tenderfoot each and every one of them. Then the gentleman proceeds to go through the most eccentric gyrations, walking on the ceiling, making chairs, tables and everything at hand come and go in the most eccentric fashion while the orchestra plays "Poor John."

There is always the anxiety that comes when the man begins to undress; but don't be alarmed. The film will usually end before it goes too critical, though, to be sure, there is always the thought that this film may be the exception. But though the wagon wheel may go round the wrong way, it will not go round at all and the pictures may have all sorts of black imperfections on them that dart past amazingly fast, and though the man who fights the illustrated song music may have a voice like a fog horn, still there is lots of fun to be had at a moving picture show.—*Hartford (Conn.) Courant*.

to follow the chief, who leads them on the war-path. A pretty country lane is now seen in the calm of a Sabbath day. The elder is observed walking sedately, sweethearts; the cannon and general surroundings in the background maintaining the military character of the story. It seems, however, that the girl has already attracted the observation of one of the enlisted men, who appears on the scene, and with insulting language reproaches the lieutenant. This is resented and a fight ensues between them, when the soldier, who has been knocked down, realizing that in striking an officer, is driven to the meeting house. While discussing the question of their disappearance the tribe of Indians put in an appearance causing them to beat a quick retreat. We once more return to the home of Priscilla. John Alden appears in great haste upon the scene. Giving his usual lover's signal, Priscilla quickly appears and is informed by her lover of danger by the near proximity of the Indian tribe, who mean mischief. He conceals her in a room which is in his canoe to a place of safety, and the boat is no sooner launched than the Indians appear and watch them paddling away. Miles Standish, actuated by the same thought of safety for Priscilla, rushes up to the cottage door, but before he can reach it the Indians have caught, overpowered and felled him to the ground, then bind his arms and take from him his sword; being thus helpless, they lead him away. The tries have aroused the old Quaker and his wife, who, just awakened from their sleep, rush into the scene in time to see him being led off. We now see Miles Standish, helpless in the hands of the Indians, about to be scalped, when John Alden suddenly appears; fighting with the Indians, he puts them to flight, then in a hand to hand fight with the chief, a case of tomahawk vs. sword, finally overcomes him. Having thus gained the victory, he cuts the bonds of Miles Standish, binds up his wounds, and leads him to his retreat, where he calls Priscilla to assist the wounded man. In gratitude to John for his rescue, Miles then gives him to him, his rival no longer, the hand of Priscilla. John having found the other members of the party, brings them to share the safety of the retreat which he has found, and here a very pretty ceremony is seen, the elder joining in the bonds of wedlock John Alden and Priscilla, while the father, mother and Miles Standish help the ceremony with beaming countenances and blessings. A fitting finale to an exciting period of historical romance and strenuous life of the earlier settlers in America.

A LIFE FOR A LIFE.

SELLIE.

A military story of intensely dramatic interest and a production which comes at a most seasonable time, when military life and all military scenes and events possess a peculiar fascination for the theater-going public, and nothing which can be offered meets with such universal favor as incidents of this description.

A life for a life, or death by the hand of God, opens in realistic fashion with "guard mount" at the military prison of Yuma, on the arid plains of Arizona. The relief is marshalled in front of the military barracks; the usual close inspection of arms and accoutrements is made, and, right about face, the guard marches off to the prison to relieve their comrades on duty.

The military introduction is, however,

simply a preface to the love story which follows; which opens up with a meeting between the lieutenant of the troop and his sweetheart; the cannon and general surroundings in the background maintaining the military character of the story. It seems, however, that the girl has already attracted the observation of one of the enlisted men, who appears on the scene, and with insulting language reproaches the lieutenant. This is resented and a fight ensues between them, when the soldier, who has been knocked down, realizing that in striking an officer, is driven to the meeting house. While discussing the question of their disappearance the tribe of Indians put in an appearance causing them to beat a quick retreat. We once more return to the home of Priscilla. John Alden appears in great haste upon the scene. Giving his usual lover's signal, Priscilla quickly appears and is informed by her lover of danger by the near proximity of the Indian tribe, who mean mischief. He conceals her in a room which is in his canoe to a place of safety, and the boat is no sooner launched than the Indians appear and watch them paddling away. Miles Standish, actuated by the same thought of safety for Priscilla, rushes up to the cottage door, but before he can reach it the Indians have caught, overpowered and felled him to the ground, then bind his arms and take from him his sword; being thus helpless, they lead him away. The tries have aroused the old Quaker and his wife, who, just awakened from their sleep, rush into the scene in time to see him being led off. We now see Miles Standish, helpless in the hands of the Indians, about to be scalped, when John Alden suddenly appears; fighting with the Indians, he puts them to flight, then in a hand to hand fight with the chief, a case of tomahawk vs. sword, finally overcomes him. Having thus gained the victory, he cuts the bonds of Miles Standish, binds up his wounds, and leads him to his retreat, where he calls Priscilla to assist the wounded man. In gratitude to John for his rescue, Miles then gives him to him, his rival no longer, the hand of Priscilla. John having found the other members of the party, brings them to share the safety of the retreat which he has found, and here a very pretty ceremony is seen, the elder joining in the bonds of wedlock John Alden and Priscilla, while the father, mother and Miles Standish help the ceremony with beaming countenances and blessings. A fitting finale to an exciting period of historical romance and strenuous life of the earlier settlers in America.

CARL HAGENBACK'S WILD ANIMAL PARK.

URBAN-ECLIPSE.

In his park at Stellingen, under the di-

rect patronage of H. I. M. the Emperor of Germany, Mr. Carl Hagenbeck, the world's principal importer of wild animals, assembles all the creatures collected for him in every corner of the earth.

Mr. Carl Hagenbeck's aim is to keep the animals in the most healthy condition possible, and this he achieves by affording the maximum amount of freedom under the artificial conditions allowed by a judicious system of pens and enclosures. Where convenient, the animals are not divided by fences, but by ingeniously concealed moats or ditches which suffice to keep the different classes apart. By these means animals—particularly those from tropical countries—become gradually accustomed to restraint.

The Arctic arrangements are clever in the extreme, and though in the pictures the polar bears and seals, the sea lions and reindeer, appear to be herded together, in reality the moats separating the creatures effectually segregate each class.

In his wild animal park Mr. Hagenbeck has a species of "roseship" pens, and in this he is achieving marvellous results. A hybrid resulting from the union of a lion sire and a tiger dam is a powerful and handsome animal, though at present it appears to possess the fierce traits of both parents and the good qualities if they exist—of neither.

As may be imagined, the operator's task was, under these conditions of wild animal freedom, not altogether enviable, the highly successful results necessitating close proximity to the animals being photographed. This was accomplished, however, without mishap, though at the cost of some expenditure of nervous energy when the creatures evinced a morbid curiosity about, and showed great interest in, the manipulation of the cameras, the following being secured:

• Somali sheep and lambs climbing the rocks.

• Procession of ruminating animals past the camera—a mixed herd of zebu, yak, singhing, camels, Japanese deer, buffalo and calf, dromedary, eland, llama and guanaco.

• Mountain goats and kids; Markhor and Barbary sheep, climbing.

• Flocks of cranes and storks in and out of the lake.

• Herd of antelopes, bounding and springing in marvellous manner.

• Chimpanzees. A family party put to bed and left. Old man Chimp yawns, stretches, and goes away on a prowl, followed by his progeny. The old lady remains for a time, but eventually hastens after her lord to collect evidence for divorce proceedings.

• Herd of Ostriches. Great commotion is caused by the introduction of three new arrivals, females. Genuflections, strutting and general "showing off" on the part of the eligible males, upon matrimony intent; a beautiful and striking picture.

• Elephant and native Mahout. An enormous specimen is marched past the camera. Elephant at work. At the bidding of his Mahout he removes logs, stones and tree stumps with ease. Head, trunk and feet are brought into play with equal facility.

• Reindeer at home. Polar bears on the opposite rocks. Climbing from point to point, they cast eyes of longing at the reindeer across the gulf.

• Seals and sea-lions in their natural environment of water and rock, diving, splashing, chasing and playing.

• Penguins and seals—a pretty picture.

• Lions, lionesses and cubs—a numerous family party.

THE MOVING PICTURE WORLD.

A young hybrid, born of tiger mother and lion father.

Group of lions, at home in a cave of the rocks.

A little love affair. Tigress makes overtures to lion, who reciprocates, to the indignation of his lawful spouse, the lioness, who sulks.

"GLIMPSES OF ERIN."

URBAN-ECLIPSE

"Scenes that are brightest." The principal places of interest in the Emerald Isle—Count's Castleway, Achill Island, the Gap of Dunloe, and the Killarney Lake district.

The humor conveyed by many of the pictures in this series is of that quaint and subtle Irish character which is almost as indescribable as a fragrance, while in others are delightfully whimsical subjects which are certain of a hearty welcome. Others, again, are portrayed with a realism and vividness little short of magical, while all are as refreshing and exhilarating as a breeze from Old Ireland to an emigrant in a man-stifled foreign town.

Full of real freshness and force, the pictures, blending the romantic, the beautiful, the instructive and the humorous, unfold fresh charms every time they are regarded.

Beginning with the wonderful Giant's Causeway, of which the three sections are shown, delightful pictures of the enigmatic basaltic columns are displayed. Each column of the 40,000 fits its neighbor in exact geometrical order, and nature has provided nothing in Europe like the Causeway, unless a part of Fingal's Cave be considered a resemblance. Of the figures of the pillars there is only one triangle throughout the entire extent of the Causeway, and these are but three pillars of nine sides, while 99 out of every 100 have either five, six, or seven sides. The effect produced is that the immutable laws of nature have here acted without any apparent object.

Achill Island is next portrayed, in scenery most romantic and beautiful, with its wildness of stony desolation on the Atlantic-swept coast. It is holiday time in Achill, and the fact lends great quaintness and humor to the scenes depicted, which are full of life and animation.

A trip through the Gap of Dunloe follows the rugged mountain pass through "Toomeer" and "Macgillicuddy's" Reeks from Kate Kearney's cottage to the highest part of the Gap; an adventurous journey of varying gradients, but one of grand views of mountain, lake, stream and valley.

The series concludes with unrivaled views of the Killarney district. The three Lakes, closely adjoining, are situated in the midst of wild and picturesque country—"The Gem of the Western World." Nowhere else can be found such a combination of charm and variety of beauty as the Lakes, and gushing cascades, which, mirrored beneath the magnificent mountain peaks, form a vision of loveliness unequalled. Showing:

Giant's Causeway, with the Atlantic breaking against the wonderful basaltic promontory. This picture gives a general view of the Causeway.

Panoramic view of the main position with tourists' hotel.

Close view of the Grand Causeway, with tourists descending the natural columnar steps.

Achill Island. One of the most western points of Ireland, and nearest to America. Atlantic waves are seen to dash against the point, and the rugged coast scenery is most effective.

Sports on Achill sands; an arm of the sea at low tide. Horse, bicycle and donkey races.

Monkeys enjoying their freedom on the mainland after the races.

Spectators—chiefly women—returning in haste over the sandy stretch. Traffic across is only possible at dead water. Stepping stones and boxes are used, with humorous results.

Belated sightseers almost cut off by the tide. A cart is requisitioned and the party safely landed.

A perambulating refreshment stall "Tuck" is sold from a donkey cart. While the vendor is disposing of his wares, a donkey foal imbibes nature's nourishment from its parent in the shafts.

Panorama of the shores of Achill Peasants, beshawled and in the red petticoats which form their coat of arms, are seated on the rockstrewn beach.

Booths on the coast road; doing a roaring trade amongst the holiday makers. Two English visitors partaking refreshments.

Festivities continued. A crowd surrounds a rude platform made of beer barrels and boards, awaiting the next event.

An Irish jig danced by a young peasant couple. Energetic performance, which is evidently a great event to the dancers and fiddlers. Unusual seriousness and earnestness are apparent, and the face of the male dancer in particular is a study in physiognomy.

After the sports. An amusing snapshot of the one and only native of Lancashire on the Island. He is "resting," fast and uncomfortably asleep on a suggestive beer barrel. A flock of inquisitive geese regard him with disinterest.

The Gap of Dunloe. Scene near Kate Kearney's cottage before starting for the ride through the "Gap." Gathering of guides, with horses, donkeys and their boy attendants.

Eviction of cow intruders.

On the way to the Gap. The road leading to the heights; waterfall and bridges; everything wild, weird and wonderful.

Higher up the Gap. Part of Cook's tourists crossing a stone bridge.

A still higher section. Glimpse of Killarney Lake in the foreground. Tourists descending.

Typical American tourists negotiating the Gap.

The summit. Horsemen, peasants, traders of souvenirs, trumpeter, etc. The last named demonstrates the wunderful echo produced by the sounds reverberating amongst the mountains.

A halt for luncheon. As this was one of Ireland's rainy days it will be noticed that the travelers are appropriately clad in waterproofs and sou'-westers.

The Lakes of Killarney and district. A flock of black-faced sheep encountered. In contrast with the white road they form a beautiful picture.

The Torc Falls, of uncertain moods, "to one thing constant never," are depicted after heavy rains, and these celebrated cascades are shown at their best as the waters come down with foam and force. Through a wall of rock 70 feet high the falls come tumbling, and throw a contemptuous shower of spray on every futile thing which attempts to stem their course or stay their purpose. A scene of remarkable beauty.

The Bally of Killarney. Indisputably one of the loveliest, in a country where beauty is everywhere.

The "Lord Mayor" of Killarney—a

jaunting car driver. Beaming with good nature his portly form a study of content and joviality.

Ross castle, with its ivy-covered keep battlements and spiral staircase, commanding a grand outlook over the lakes. The "Mayor's" jaunting car passes.

The fifteen-arch stone bridge at Beaumont house—an historic spot.

The upper lake. The mountains running down to the water's edge, the picturesque islands covered with bright and luxuriant growth, the lake itself, and its grand solidute, form a picture of great beauty.

Shoaling the rapids which connect the Lakes. From the bridge; below the bridge a passage of the boat through the swift stream. The water rushes and flings itself with passionate energy, while dense draperies of foliage hang from the rocks in sweet disorder. Great dexterity is manifested by the boathmen, and a thrilling scene is portrayed as boat after boat is cleverly brought down.

Through the channel to the lower lake. Two beautiful views as the boats wind in and out the channels, whose banks are overhanging with rich foliage.

The lower lake. Still raining! The effect of the rain, however, while it dampens the ardor of the traveler, serves to enhance the beauty of the subject. The lower lake is the largest and most beautiful of the three. Exquisite moonlight, tinted effects are given of this beauty spot, world famed and a vision of loveliness is revealed which has no equal. The luxuriance of the landscape, the thirty-five islands with which the lake is studded, the silver sheen of its surface, and the wavering outline of the hills which make turret tops of the dark green of the woods and the emerald of the meadows, present a picture of luxuriance and harmonious nature at her best.

Killarney by night, a scene of majestic and sublime grandeur.

THE GHOST HOLIDAY.

WILLIAMS, BROWN & EARLE.

This picture is a novelty of the finest class. It shows a ghost appearing in the church yard and being joined by a group of other ghosts, skeletons, etc., jumping over tombstones and playing about among the graves. Finally they go out into the road and get an automobile, a bicycle and a horse and visit the village hotel. They see their friends off in the train, go boating, in which sports of their happiness. They visit the art galleries and have a good time in general, including attending a ball. At daylight the rooster appears, crowing, and the ghosts hasten back to the graveyard. This is a picture that will create interest anywhere.

HIS SECOND CHILDHOOD.

WILLIAMS, BROWN & EARLE.

This film is one of the comedy subjects. It is clear and the subject is taken from the comic sheets of one of the prominent Sunday papers, depicting the various experiences of the old gentleman who thinks he is still able to do the things that he did when he was a boy. Seeing the young boys playing in their various games and tricks he invariably butts in and tells them how he used to do such a thing, and shows them how good he used to be at certain tricks, always with a decided air which shows him not to be in the same condition as he was in his youth. It makes an exceedingly fine picture and we cannot recommend it too highly.

KALEM FILMS (THE NEW LINE)

THE WOONING OF MILES STANDISH



**Historical Comedy-Romance
of
Wonderful Beauty & Interest**

LENGTH, 720 FEET

In photography, costuming and action, "The Wooing of Miles Standish," sets a new high mark among American film manufacturers. This is the unanimous opinion of prominent exhibitors who have had an advance view of the film. The story follows the historical tradition very closely, depicting the thrilling and oftentimes amusing experiences of the Pilgrim Fathers with the savage Indians. Interwoven in the pretty love story of Priscilla and Miles is a stirring story opens with Priscilla's funeral of the bluff old soldier's son, followed by a view of a Pequot Indian camp with warriors starting on the war path. Next comes a glimpse of a Puritan Sabbath—the Puritan's returning from church and being attacked by the Indians. Following is the capture of Miles by the Indians and his rescue by John Alden after a fierce fight. The tale is brought to a happy ending by the wedding of Priscilla and John.

6 GREAT SCENES WITH CARTOON TITLES

1. Priscilla prefers John Alden.
2. Pequots on the War Path.
3. A Puritan Sabbath.
4. Miles Standish Captured by Indians.
5. John Alden to the Rescue.
6. John Alden's Bride.

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GLIMPSES OF ERIN	Descriptive and Scenic	Length, 647 ft.
	Companion picture to "Irish Scenes and Types" issued four weeks ago.	
CONWAY TO DUBLIN		Length, 347 ft.
AMONGST THE REPTILES	Animal	Length, 334 ft.
DOGS TRACKING BURGLARS	Sensational	Length, 434 ft.

Carl Hagenbeck's Wild Animal Park at Hamburg, Germany. **Length, 694 ft.**

ORDER OF PICTURES

1. Somali Sheep and Lambs climbing rocks.
2. Procession of ruminating animals past the camera—a mixed herd of Zubu, Yak, Springbok, Camels, Japanese Deer, Buffalo and Calf, Dromedary, Eland, Llama and Guianaca.
3. Mountain Goats and Kids; Markhoor and Barbary Sheep climbing.
4. Flock of Cranes and Storks in and out of the lake.
5. Herd of Antelopes, bounding and springing in a marvelous manner.
6. **Chimpanzees.** A family party put to bed and left. Old man Chimp yawns, stretches, and goes away on a prowl, followed by his progeny. The old lady remains for a time, but eventually hastens after her lord to collect evidence for divorce proceedings.
7. **Herd of Ostriches.** Great commotion is caused by the introduction of three new arrivals, females. Genuflections, strutting and general "showing off" on the part of the eligible males, upon matrimony intent. A beautiful and striking picture.
8. Elephant and native Mahout. An enormous specimen is marched past the camera.
9. **Elephant at work.** At the bidding of his Mahout he removes logs, stones and tree stumps with ease. Head, trunk and feet are brought into play with equal facility.
10. Reindeer at home.
11. Polar Bears on the opposite rocks. Climbing from point to point they cast eyes of longing at the reindeer across the gulf.
12. Seals and Sea Lions in their natural environments of water, rock, diving, splashing, chasing and playing.
13. Penguins and Seals—a pretty picture.
14. Lions, Lionesses and Cubs—a numerous family party.
15. A young Hybrid, born of Tiger mother and Lion father.
16. Group of Lions at home in a cave of the rocks.
17. A little love affair. Tigress makes overtures to Lion, who reciprocates, to the indignation of his lawful spouse, the lioness, who sulks.

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PUBLISHED BY

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK

Vol. 1., No. 30.

September 28, 1907

Price, 10 Cents.

NEW URBAN-ECLIPSE FILMS

which will be distributed in the United States and Canada during the week of Oct. 1 to 7, 1907, by Kleine Optical Co. exclusively

PRICE 12 CENTS PER FOOT

Scenic The Great Victoria Falls about 450 ft.

Descriptive Atlantic Voyage 587 feet

Sensational A Doctor's Conscience 780 feet

Comedy Fisherman's Luck 520 feet

NEW FILMS OF THIS WEEK :

GLIMPSES OF ERIN Descriptive and Scenic Length, 647 ft.
Companion picture to "Irish Scenes and Types" issued four weeks ago.

CONWAY TO DUBLIN Length, 347 ft.

AMONGST THE REPTILES Animal Length, 334 ft.

DOGS TRACKING BURGLARS Sensational Length, 434 ft.

CARL HAGENBECK'S WILD ANIMAL PARK AT HAMBURG, GERMANY Length, 694 ft.

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The Tired Tailor's	A Caribou Hunt, - - 725 "	The Truants, - - - 638 "
Dream, - - - - 601 "	Rube Brown in Town, 868 "	Mr. Hurry Up, - - - 625 "
The Deaf Mutes' Ball, 787 "	Dolls in Dreamland, - 752 "	Trial Marriage, - - 792 "

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No. 30.

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Editorial.

Plagiarism.

We have no objection whatever to other editors using articles that appear in these columns, providing they will give us due credit for the source from whence they are taken. But when articles on the rheostat, the shutter, the flicker, film review, etc., etc., are bodily lifted, and no credit given, we think we have a kick coming. We know a "jolly good fellow" who is trying to edit a paper, and whom we will say money if he will let us know just what matter he desires from our columns; we will ship him all the metal necessary (after we have run off our supply), providing he pays our linotype's charge of 11 cents per pound; or suppose we take a little profit for our publisher's sake, and say 25 cents per pound plus freight, to—well, never mind where. You all know, because you have read the matter (now appearing elsewhere) first in these columns, during the past few months. Owing to this cause we had to send to Washington a few special articles, so that they could be earmarked "copyright."

A Few Observations.

Hello, stranger! How do? Haven't seen you in any of the old haunts lately; where have you been? Gone out of business? No, but I switched off from So-and-So, and now get my film from Slow & Co. Any better service there than the other? Not particularly; some of it is awful bum stuff, and some repeats I used six or seven months ago, I have to rename it to get the people in. Wish I could get back to the old firm. Why did you change, and why don't you go back? Well, Slow & Co. sent their representative round, and he worried my life out of me, to give him the order, promising me the best of everything—all new film, and so on—and to get rid of him I gave him the order for service, especially as I was promised a bonus and a lower renting price. For the first three or four weeks all went O. K., but after that I had to take what they gave me, and this

is a specimen of what they send me. (We saw a reel shallow thirty or forty feet, and in this space there were four joins, and a badly scratched film.) I tried to get back to the old firm, but they are too independent and want \$5.00 more per week than I first paid them for the same service, and I don't know if it wouldn't pay me better to give this than go on as I am at present.

We felt inclined to say, Serves you right. Why did you not let well alone? but had no desire to hurt the poor fellow's feelings, and so refrained. Yet this is typical of what is taking place every week, not only in New York, but in every large center. The exhibitors are failing, for the visionary saving of a few dollars, to realize the gratitude due, and recognize their obligations to, that film rental agency through whom they built up their standing, and who are responsible for any credit the exhibitor may lay claim to for his success.

New agencies are cropping up all over the country, fully equipped with brand new films and machines. They are able to give every advantage for a time, but new film has a tendency to get old, *if it is not new all the time*, and unless the new agency has capital at their back to supply new films constantly, the exhibitor gets dropped in the soup. He then hies himself off to the old love, but she, having experience of his fickleness, naturally wants a hard and fast marriage bond; it is her right, and she insists upon it, or else the suitor can go to his new flame and get what satisfaction he can. Do you blame her?

The Tremendous Demand for Song Slides.

SLIDE MAKERS AND DEALERS AT THEIR WITS' ENDS TO FILL THE DEMAND.—PROBABILITY OF A RISE IN PRICE SOON.—PROSPECTIVE BUYERS WHO QUIRBLE ABOUT THE PRICE DON'T GET THEIR LETTERS ANSWERED AND DON'T GET THEIR PICTURES.—CASH DEMANDED ALL ALONG THE LINE.

The demand for lantern slides for illustrated songs was never so great as at present. The manufacturing establishments report an increasing volume of business and the fact that they cannot keep up with their orders. Most of them are at present several hundred sets of slides behind in their orders and they are handing their output out, directly to users and making the music publishers through whom the slides have usually been issued wait until their individual customers who send them cash are supplied.

The largest manufacturer of lantern slides for illustrated songs in the United States is unquestionably DeWitt C. Wheeler of New York. The capacity of his establishment is gauged by quite forty people whom he employs and part of whom, especially the lithographers, are now working daily from early morning until midnight. Wheeler turns out several hundred sets of slides per week. Next in line comes Scott and Van Altena, who make up in the quality of their work what they lack in volume. The work turned out by this firm is very fine and deserves great praise. The Elite Lantern Slide Company, Alfred Simpson, Golethorpe, and the Van Albin Company are small producers, as compared with the two firms mentioned; but they all produce a large amount of work.

Another man, not mentioned among the above, is coming to the front in the song slide business. This is Henry B. Ingram, who founded the first song slide shop in New York City. He founded the firm now controlled by DeWitt C. Wheeler and which under Mr. Wheeler's capable management has grown into a great institution. He sold out to Mr. Wheeler a short time ago and has only recently gone back into business in New York, and is turning out new sets of slides. He is fathoming the new idea in lantern slides for illustrated songs and is digging up a lot of Frank Howard's and Will S. Hayes' beautiful old ballads and illustrating them. He sells his output directly to the rental bureaus and consumers, and has not yet had time to work for any music publisher but himself; he is engaged in that business also and has written many beautiful songs. In conversation with us the other day Mr. Ingram said:

"I can sell everything I, can get out for my own songs, and I

THE MOVING PICTURE WORLD.

don't see what advantage it would be for me to put my energy and labor into slides for songs published by other publishers. I am making, however, a specialty of old ballads like 'Anchored,' 'Her Bright Smile Haunts Me Still,' 'Love's Old Sweet Song,' 'She Stood Upon the Wave Beat Shore,' and such ballads as I was familiar with when I was a boy, and which this generation have not heard. I find a ready sale for them and haven't to depend upon some music publisher who wants me to spend two or three hundred dollars to make a set of negatives for a song that will bring a flat sum and have not butted in, or interfered with the field of other slide makers, and shall not, so long as I can find beautiful old ballads to illustrate."

Mr. Ingram is not only a slide-maker, but he deals in slides by all other makers, and has a beautiful illustrated song act. He is the only man in America who ever received \$350.00 per week for an illustrated song act. His slide work is excellent. He also acts as the purchasing agent for several large Nickel Circuits and several hundred sets of other makers' slides find their way through his establishment into the hands of the managers of the nickel and dime theaters every month.

The Chicago makers, The Moore Bond Company, the Chicago Stereopticon and Slide Exchange, and the Famous old Chicago Transparency Company, all report the same huge outcry for more slides. As new moving picture and illustrated song shows are starting up daily, there is only one solution to the question. They must be supplied and the makers must increase their output. Most of them, we learn, are preparing for this.

The price of lantern slides without question will advance in the near future. The price is now far too low for what good work can be produced, and must advance. Even now the makers in New York are talking of a raise in price to begin the price to where there will be decent profit in it. The music publishers will no doubt make a big kick about this, but the slide-makers have come to the day where their best customers are the nickel and dime theaters and they will snap their fingers at the publishers.

Several of the New York slide-makers have recently had an experience with a slide renting bureau in Chicago, which howled at the price of five dollars a set for song slides, and intimated that the New York makers were robbers, to want a decent profit on their work, and that much better work could be had in Chicago for much less money. Invariably they answered the Chicago howler that Chicago was undoubtedly the place for him to buy his slides, and then let him alone, refusing to answer his letters and sending his checks back when he ordered goods. He had the "gall" to send to one dealer for several sets of slides, and enclose a check which made a price one dollar short on each set. Now this is an inexcusable, tremendous error trying to get slides for his subscribers and is willing to almost any price for them. Perhaps he will know better next time.

Many of the rental bureaus are complaining about the failure of managers of nickel theaters to pay for breakages, and in many cases they fail to return the slides or pay the rental therefor. A combination of film and slide bureaus is talked of, so that these gentlemen can be reported to a central headquarters and their supplies cut off.

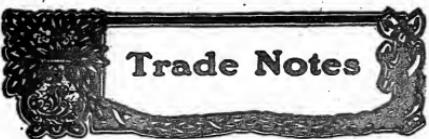
A prominent music publishing firm in New York is interested in a company that is putting a paper slide on the market at one dollar a set. The slides are lithographs like souvenir postal cards and have to be thrown on the screen, not by projecting the light through them, but by reflecting it through a prism and reflector, after the manner of the interesting toy known as the Aphengescope. For a distance of four or five feet from the screen the pictures can be reproduced very clearly, but at a distance like that necessary for moving pictures there are nothing but a blur on the screen. It is alleged that the music publisher did not know what he was up against when he interested himself in the alleged invention, and that he did not know the difference between projection, or refraction and reflection. He thought the pictures could be used in an ordinary refracting magic lantern or stereopticon. When he learned that it would require a new set of apparatus for every moving picture show, and for every stereopticon or magic lantern operator in the United States who used his slides, he suddenly got cold feet and decided to leave photographic problems to be solved by people who knew something about optics and photography. It has not yet been learned whether or not he has withdrawn from the concern, but he is still having glass lantern slides made.

The most contemptible thing in the lantern slide business is the wilful copying of other makers' slides and putting them on the market. The copied slide is always a horror, and is never even third-class in quality. The makers who copy slides sooner or later lose their business and only those who know nothing about photography engage in this thoroughly unscrupulous and reprehensible practice. As an example: "The only legitimate set of slides for F. A. Mills' song, 'Red Wing,' are those made by

the Elite Lantern Slide Company (Mr. Lindsay Gordon, Manager). A firm of slide pirates, it is understood, have copied Mr. Gordon's slides and are selling them at a much lower price than the original maker can sell them for. After robbing him of property rights on his own original negatives, they are trying to destroy his business by underselling him in the open market. This firm, it is understood, does not put their mats on the copied slides, but use plain ones, thus giving the impression that the spurious goods come from the establishment of the honest maker of good slides, thus helping to destroy his reputation as a slide-maker. The slides are very crude. It is, reported that they have sold a large number of sets.

Another maker of song slides in New York has been putting out goods made by copying souvenir postal cards. As these were copyrighted goods, the owners of the copyrights notified him to quit or take the consequences. He quit; so did his customers who had got a set of the copied postal card slides, and more than one set found its way into the ash cans.

It is hopeful that the quality of the song slides will advance with the promised rise in the price. Any photographer knows that a good first-class colored slide cannot be produced under \$1.00 per slide, yet to-day thousands of slides are produced for less than thirty cents each. The people who put out these garish horrors, bank on the ignorance of an audience who cannot tell good work from poor, and the audiences of our theaters are certainly that way. When they rebel against the slides painted like a house painter does his work, then we can expect to get good work, but a \$1.00 lantern slide cannot be produced for 30 cents any easier than a \$100 suit of all wool clothing can be for \$15.00.



Trade Notes

Will C. Smith (late of Diamond & Smith) has left the road, and opened a film renting and moving picture supply-house, where he will cater for everything in the line, and will also repair machines, and buy and sell second-hand goods. Mr. Smith, who is about fifteen years experience at the back of him, which would be a good help in his bid for success. Three years he traveled with Lyman H. Howe, the best-known exhibitor in the world. Then seven years with moving pictures in the vaudeville houses. Four years he was associated with Diamond & Smith, and the remaining year he spent abroad. In his capacity as operator he traveled from coast to coast (where he picked up a vast fund of information, and has a notebook full of humor and pathos connected with his varied experiences, which he has promised to write up for our columns in the near future). With all this to his credit, he said he was tired of roaming and thought it time to settle down, and—well, start in business in New York. He is well qualified to give advice and information to the young—and old—beginner.

Diamond & Smith were the originators of the film song act, which bills so well as a headliner at vaudeville houses, and the numerous friends of Will C. Smith will join with us in wishing him success.

* * *

H. L. Booher, one of the proprietors of the moving picture show business at 106 West Third street, Dayton, O., asked the common pleas court to appoint a receiver for the concern. The applicant says the business is being operated at a loss. He names as defendants in the action his partners, James A. Guncheon and Frank Von Wormer.

* * *

The Crystal Theater, Beatrice, Neb., was prevented from opening as advertised. A crowd of eager people in front of this theater was a little disappointed when they learned there was to be no performance. Mr. Phanos, proprietor of the Crystal, regrets his inability to open, he had promised, but the film sent him by the moving picture supply house were not the right size for the machine installed in his house, hence he had had an impossible for him to have given a satisfactory entertainment. He realizes that the people will not stand for anything but a first-class performance, so he purposed securing the very best views on the market. The films are furnished him by supply houses in New York. The new films are expected soon and the opening will not be postponed long.

[We would very much like to know the house in New York that sends out films which will not go through any machine of standard size on the market. We think our correspondent is in error. There must be some other reason, and that this is only a bluff on the people.—E.B.]

We don't know what our friend, John S. Clark (head operator at Miles Bros., New York), has to say for himself, in getting into such a pot of mischief the following excerpts from Torrington show him to have done. He puts us in mind of the friend of a man who stayed out late, and, being afraid to face his wife, sends his friend in advance to smooth over matters, and who, instead of soothing the wife's ruffled nerves, gets the lamping intended for the husband.

Torrington, Conn., Sept. 15.—This town was in the possession of a mob, owing to an attempt by a citizens' committee, supported by the chief of police and the prosecuting attorney, to prevent a moving picture show from giving a performance at the opera house.

An attempt to give moving pictures on Sunday nights was stopped by the authorities last year and none has been given until to-night, when the opera house was leased to the Twentieth Century Amusement Company of New York, which two weeks ago announced its intention of making a test case to-night. The publicity given the matter aroused intense local feeling, and when the doors were opened to-night a thousand people were in the hall and two thousand more formed a crowd outside which waited developments.

The local representatives of the amusement company are John S. Clark and Samuel Field. They were warned by a citizens' committee that trouble would follow if they attempted to give an entertainment. They didn't sell tickets but Field took the money at the door and Clark operated the machine. The citizens' committee consists of A. H. Wilcox, secretary of the Y. M. C. A.; Samuel Pickard of the Baptist Church, and four members of the Methodist Church; Ward B. Finle, ex-Representative E. P. Huke, George Westerman and Frederick Relncke.

After the pictures had started the committee got Prosecuting Attorney Bernard E. Higgins and he made out warrants for John Doe and Richard Roe. Those were served at 10 o'clock by Chief of Police Louis F. Hull, who was hissed when he went into the hall to make the arrests. He was followed to the City Hall by a mob of 3,000 people, who were hooting and hissing. Mr. Wilcox and Mr. Westerman were already at the City Hall and lemons and apples were thrown, and they were hissed and hooted. They finally took refuge in the Y. M. C. A. building which is opposite the City Hall, doffing their hats and bowing as they entered. This increased the uproar.

Five minutes later they started for their homes in the south end of town, a noisy crowd following. Chief Hull accompanied them and, as the crowd got more boisterous, he arrested an Italian youth, Louis D'Amico, for disturbing the peace. Just after the arrest, a missile evidently intended for Chief Hull, hit the boy on the head, inflicting a bad bruise.

The chief of police detailed an officer to accompany Wilcox and Westerman to their homes, and another to accompany the prisoner to the City Hall. He had to display his gun in order to quiet and disperse the mob. The two theater men who were arrested sent for Prosecuting Attorney Higgins and Deputy Judge Edmund Wall to secure bail, and a hearing was held behind locked doors, with a crowd of 3,000 people outside. At this 11 o'clock session Attorney Homer R. Scoville represented the men and after a half hour's wrangle, Clark and Field were released on \$100 bonds, furnished by the proprietor of the theater for their appearance.

The Italian youth arrested was also released on bonds of \$25 for appearance.

MOVING PICTURE MEN FINED FOR VIOLATION.—John S. Clark, manager of the Twentieth Century Amusement Company, and Samuel Seales, the doorman employed by the amusement company, were brought before the borough court this morning charged with having violated the Sunday statute. After the hearing of testimony which lasted until shortly after 12 M. o'clock, the men were each fined \$2 and costs, which amounted in Clark's case to \$35.35 and in Seales' case to \$36.40. Attorney Homer R. Scoville, who represented the defendants, immediately took an appeal to the Superior Court, which convenes on the first Tuesday in October. Bonds of \$100 each were placed on the defendants for their appearance at Superior Court. The bonds were furnished by Henry Aust, manager of the Torrington Opera House, where the moving picture entertainment was held last night.

A. H. Wilcox, secretary of the Y. M. C. A., was the first witness called to the stand. Mr. Wilcox testified that he had paid the doorman fifteen cents upon entering the theater, that

he saw part of the entertainment, and he identified Seales and Clark. Attorney Scoville asked Mr. Wilcox whether or not he knew that he was violating the law in going to the theater himself. Mr. Wilcox said he was a violator in one sense, but that he considered it necessary to go there to get evidence, and that the law justified him in going there.

"E. P. Huke said that he handed the doorman a dollar bill and received seventy-five cents in change. He said that he saw the notice posted at the door saying 'No tickets sold—silver collection taken here.' Attorney Scoville showed him a card and asked him if that was the one he saw, but Mr. Huke was unable to identify it. The rest of Mr. Huke's testimony was practically the same as that given by Mr. Wilcox.

"Samuel Pickard said he paid the doorman ten cents. He, too, identified Clark and Seales and said that he considered some of the pictures which he saw to have been tinged with immorality. There were pictures of dancing women with only scanty adorning and shielding their bodies. Mr. Scoville wanted permission to examine Mr. Pickard as to his qualifications for judging immorality, but the objection made by Prosecuting Attorney Higgins was sustained by Judge Walter Holcomb.

"Chief of Police L. F. Hull told his story of having seen the money taken at the door and of having seen Clark operating the moving picture apparatus. He said that after arresting the two men, another man asked him to allow the show to go on, and that he had forbidden it.

"The defense, as given by Samuel Seales, was on the ground that no tickets had been sold and no admission fee demanded. He said that about \$30 was received at the door. Attorney Higgins secured the admission from him that the affair was not a charitable or missionary proposition, but that the proceeds were to be used in the payment of the expenses of the entertainment.

"Attorney Higgins in his plea said that the silver collection was a mere subterfuge for escape from the penalty. He said that the moving picture men were there for business. In reply to Mr. Scoville's contention that the Sunday law was an obsolete blue law, Attorney Higgins said that in refusing to modify the statutes during its last session the Connecticut General Assembly brought the statute down to modern times.

"Attorney Scoville had asked that the defendants be dismissed on the ground that they were not giving what the statutes held to be a scandalous show or entertainment. He said that if these men were guilty then every person who did not stay at home on Sunday and read his Bible ought to be haled before the court and fined for violation of the Sabbath.

Judge Holcomb, in handing down his decision, said that the court was not there to make laws but to enforce the laws as it found them. He said that the law was clear and that it had been violated. He, therefore, declared the defendants guilty and announced the fine.

"The case of Louis D'Amico was next called. Chief Hull said on the stand that he heard Amico shouting and saw him raising a disturbance and that he, therefore, arrested him. Amico pleaded not guilty and denied on the stand that he had taken part in the disturbance. His story was corroborated by that of Charles Riano, the barber by whom Amico is employed. Riano said that he and Amico were together in the crowd and that they were talking about the pleasant time they had at a clambake during the afternoon. Several other witnesses testified that Amico had not made any disturbance. Judge Holcomb discharged Amico, saying that no case had been made against him."

Berlin, Sept. 14.—The German emperor, like many humbler individuals, has been struck with the utility of the cinematograph as a means of inculcating imperial lessons to the masses. By his express order machine guns have been installed in the warship *Deutschland* and the yacht *Hohenzollern*, in order that permanent records may be obtained of naval maneuvers. He considers that the moving pictures of a great marine spectacle will do much to inculcate patriotic sentiments among his subjects.

The Carleton, St. John, N. B., firemen were called out recently to extinguish a blaze in the West End Nickel moving picture show, in the City Hall. Little damage was done, but there was some excitement among those present. Policeman Goseine, who was in Guillot street, heard cries and hurried to the City Hall; smoke was coming out of the windows and he sent in an alarm from box 114. The firemen responded promptly and in arriving found that a couple of buckets of water had extinguished the blaze. Little damage was done.

About 300 people were seated in the hall watching the pictures, when a spark caught the celluloid film which was on the reel

THE MOVING PICTURE WORLD.

and soon the box, where the operator worked, was in flames. He is reported to have had his hands slightly burned and part of his clothing afire in getting from the box, but this he denies. He returned to the burning box and shut off the current.

The hall was in darkness for a time and there was some excitement, for quite a number of women and children were there. A number made a dash for the door, some benches were broken and a woman fainted. One boy was crowded over a banister and fell about twelve feet, but was not injured.

A couple of buckets of water that were in the hall at the time, put out the fire. The machine burnt the films and scorched the box, but did not injure the machine.

The management of the West End Nickel were very sorry for the accident and wish to inform the general public that there was no danger whatever in connection with the accident which occurred during the show, as only the film was burned and as that is composed of celluloid, which is very inflammable, there was really no danger whatever, and in future will take the necessary precaution to prevent a like occurrence by having the film tank sheathed with iron. The show will be put on as usual Saturday evening with new pictures and songs and hope the same protection will continue.

[There is no excuse for such gross stupidity and carelessness. Every machine ought to be supplied with proper safeguards, and the manufacturers of machines should see to it, that none are sold without fireproof cases.—Ed.] *

Chicago.—The weekly report of Lieut. Alexander McDonald, official censor of improper postcards, immoral moving pictures, and "art critic" of the police department, which was submitted to Chief Shippy, indicates that the present crusade will include improper pictures in saloons.

Lieut. McDonald says the police were watching the moving picture shows, and that the "lid is still on." This is at variance with the statement by Sherman C. Kingsley, chairman of the City club's investigation committee.

"When the police and our committee compare notes next week I think the committee will show that they have been able to see more than the police. Maybe it's a question of artistic temperament, but I know that in some parts of the city the picture shows are running about as they please and are showing objectionable pictures."

* * *

Lew Parker, manager of the Shubert Theater, Brooklyn, N. Y., having heard that a warrant had been issued for his arrest on complaint of the Rev. Canon Chase, went to the Adams street court to-day, accompanied by his counsel, ex-Assistant District Attorney Henry J. Goldsmith, the legal representative of Klaw & Erlanger.

Mr. Parker was ready to surrender himself, but as the officer having the warrant was not present, he was told to keep himself in his own custody until to-morrow.

Mr. Goldsmith stated that "no warrant or order of any kind need be served on Mr. Klaw, as he was willing and ready to appear in any court at any time when proceedings were pending against any theater in which he is interested."

Mr. Goldsmith declared that Mr. Klaw believes all stage performances of every kind and description, when given on Sunday, are violations of law, and if Dr. Chase is sincere and will close every other theater in Brooklyn which gives Sunday night performances, he will of his own accord close all those in which he is interested, but he will absolutely refuse to be made a marker under any circumstances. The other houses in Brooklyn must be closed if the Shubert is closed, he said.

The Rev. Dr. Chase came to Brooklyn shortly after Mr. Parker left to inquire why the warrant had not been served on Mr. Parker. When the case was explained to him he appeared satisfied.

Canon Chase, when informed about Mr. Klaw's feelings in the matter, said he hoped that Mr. Goldsmith's statement would be published, as it might have an effect on the managers of other theaters. In regard to his complaint against the Shubert Theater he said that it was merely a test case, and there was no feeling against any particular theater. What he wanted was to have them all closed.

* * *

Sunday moving picture shows, which met with success at the Majestic Theater last season, will be resumed at that playhouse next Sunday. Owing to the popularity of this form of entertainment last year, a number of new features have been added, so the pictures will be given twice each Sunday, with a change of programme each week. Singing will again be a feature of the programme in the intervals between the pictures.

[Personally, we do not favor Sunday shows, having been

brought up to regard this as a day of rest. But, if nickelodeons are to close the theaters must close also. It is not fair to the small man who has hard work to make both ends meet, to be compelled to close his place (which the people ask for, and should be allowed to decide), while the big man is allowed to crowd in thousands, where the other only takes hundreds. This is injustice and calls for redress.—Ed.]

* * *

In Detroit, Mich., moving pictures will be moving faster and further than they have ever moved in the past if the new amendment to the theater ordinance which goes into effect to-day is strictly enforced by the police. They will be moving on their way to the office of Police Commissioner Smith, along with many other pictures and plates exhibited in the penny arcades and theaters.

* * *

A new and magnificent moving picture store will be opened at 172 Newark avenue, Jersey City (adjoining Keith & Proctor's Theater), about October 1. The popularity of the moving picture has become so great that it is now difficult to get enough trained men to fill the positions that this form of entertainment has made room for. John Fynes, of Room 1, No. 1193 Broadway, New York, is trying to get a good piano player, who can also sing, and a superintendent, who can also operate a machine, and sing in emergency, for this new place, but all the moving picture men to be employed, and those positions are still open. Novel films have been secured for the opening of this new Jersey City place.

W. J. West, of Fremont, Neb., owner of the Lyric moving picture show, has arranged a nightly performance similar to the one he has been giving here, at the playhouse at Plattsburgh, Neb. Will Ricker, who has had charge of the electrical apparatus at the Lyric, will go to Plattsburgh to look after the business there.

* * *

The Star Theater Co. of New London, Conn., located a new nickel theater in Brockton, Mass., and will open it this week. They have secured James Cryan as operator of the machine.

The Star company intends to start a circuit of moving picture shows in cities throughout this State and Massachusetts.

The Litzenberg Bros. opened a moving picture show in Wilkes-Barre, Pa., next to J. P. Connelly, on Main street. These boys had the same running at Mountain Park all Summer with a big success.

* * *

"The Casino" is the latest moving picture show for Charlotte, Vt. It opened at No. 22, North Tryon street, and is under the direction of Mr. P. T. Powell.

* * *

Lyman H. Howe, famous the country over as a showman and moving picture expert and enthusiast, has purchased a plot of 100 acres at Schenectady, N. Y., at the end of the Broadway park road and will turn it into an amusement park.

Mr. Howe, who calls his home Wilkes-Barre, Pa., is not on the scene and his brother H. H. Howe, of No. 12 Parkwood Boulevard, is local manager of the amusement park. A large sum will be expended in putting the park into shape.

Mr. Howe when he arrives next Summer will feature his moving pictures in a large open air auditorium at the park. No liquors will be sold or permitted on the grounds. It is Mr. Howe's idea to give Schenectady an ideal place for women and children, as well as men to recreate during the Summer months. A fine baseball diamond is contemplated, while tennis courts will be laid out and athletic sports fostered at the park.

* * *

A correspondent at Mineral sends the following: A performance of the Frank Watkins vaudeville company was brought to an abrupt conclusion at the theater while it was in progress, by the explosion of a gas machine employed in producing the moving pictures which were used between the specialties. Meed Lots and C. E. Burt of Joplin, the former of whom was operating the machine, were severely burned in the fire which followed.

The light of the machine refused to burn brightly when Lots, contrary to the advice of Manager Watkins, who had repeatedly cautioned him, turned one hundred pounds pressure of oxygen into a saturator. The result was an instant and violent explosion which filled the small apartment in which the machine was located with flames. The two men, confused by the suddenness of the accident and blinded by the fire, were unable to unfasten the spring lock on the door. Turning to a small window, one of them broke it with his fist and they both climbed through a 12-inch aperture.

Members of the audience in the meantime became panicstricken and attempted to make a rush for the exits. Frank Watkins and a number of the company reassured them, with the result that no one was injured in leaving the opera house.

Water which was secured from a neighboring well was quickly thrown into the picture apartment, and the prompt action of those in charge saved the building from what might have been a disastrous fire.

Med and Burt, who were both badly burned about the hands and face, were conveyed to a doctor's office, where their wounds were treated.

The fire has placed a damper on the theater patronage at Mineral and Mr. Watkins has announced his intention of withdrawing his specialties permanently.

[Ether saturators, well made, are good articles in the hands of experts, but they ought not to be used with a moving picture machine. As good, if not better light can be obtained with the two gases.—Ed.]

The Griffin Amusement Co., 94 Queen street, Toronto, Canada, write us that they have perfected a ticket destroyer which they have substituted for the usual ticket box in their own theaters with great success and satisfaction. Any one who may desire to use this device should write to them for particulars.

The Electrograph Company announce that they have been appointed the New York agents for the Gaumont American films and the Chronophone. We understand this agency only applies to New York City.

Biograph Company report they are so abnormally rushed with business, and are receiving such extensive demands for films from the trade, on the first shipments of each subject, they are well satisfied if they did not receive additional orders for these subjects once they are on the market. Yet these requests come in as rapidly and as large as do the original ones. Our readers will rejoice at this healthy condition of supply and demand. It shows that none of them will get left in their catering to the public.

George F. Gallot, 70 Christopher street, New York, sends us a novelty in announcement slides in the shape of a stencil perforated sheet of opaque paper, thumb-marked and ready to slip between two cover glasses and bind. He carries in stock a number of styles and will make any others at ten cents each. These show a clear white letter on the screen which can be tinted by inserting colored gelatine. Their principal advantage is that they can be safely sent by mail and if a cover glass gets broken the slide is still safe.

A deaf and dumb mendicant in Berlin recently discarded the signs and pathetic letter for the much more up-to-date "talker." He has the list of his afflictions and the woes of his family recorded on a cylinder, and when the lady of the house opens the door in response to his knock she is greeted with a burst of eloquence from the talking machine. It is said the results pay handsomely.

Eberhard Schneider, 109 East Twelfth street, New York, whose Mirror Vite projecting machine is well known, informs us that he is now prepared to furnish to the trade, projectors, printers, film winders and film counters, all of high-class workmanship.

The Bijou Amusement Company, of Norristown, Pa., who control the Bijou moving picture parlors both at Norristown and Wilmington, Del., are also building a new vaudeville and moving picture theater (the Garrick) at Norristown which will be one of the finest popular priced theaters in the United States.

While a moving picture show was going on in a storeroom in De Kalb avenue, Brooklyn, N. Y., 17th inst., a runaway horse crashed into the building and knocked down several onlookers.

The few who saw the horse coming thought it was just a picture—a part of the show—and looked at it delightedly until it was upon them. The animal was hitched to a milk wagon.

THE TALKING FILM.

The marvel of marvels in the moving picture and illustrated song line has been introduced from France by Miles Brothers, and the indications are that in a short time it will occupy the foreground of the amusement stage. It is very aptly named the "Talking Film," and what it does not do in the way of talking and singing is not down in the books. The new device is used in conjunction with a Synchronism, the operator controlling at will both the phonograph and the pictures. The outfit complete does not weigh exceeding ten pounds, and so perfect is the me-

chanical adjustment that any ordinary operator may run it. The "Talking Film" apparently marks a new era in the moving picture field, as the scope of its work is limited only to the musical taste or genius of the film manufacturer. It reproduces perfectly operas, solos, duets and dramas, and upon the canvas is thrown the life-sized figures of the singers or the cast, as the case may be. Think of witnessing an entire performance of the "Mikado," "Pirates of Penzance," or any of the more recent light operas, with the orchestra full strength, and all the stage settings, at a cost of not more than five or ten cents! And yet this is what is promised by the "Talking Film." Messrs. Miles Brothers have secured the American agency for this new device, and at a very early date will formally launch it upon the market. The "Talking Film" controlled by this house must not be confounded with a machine shown at one of the New York roof gardens nor with an English instrument. The machine controlled by Miles Brothers does the work cut out for it very cleverly indeed and is an unqualified success.

NEW INCORPORATIONS.

The Keystone Film and Supply Co., Harrisburg, Pa., with P. Magaro as secretary and general manager, is a comparatively new concern. As they claim to carry a full line of supplies as well as all makes of projecting machines and the latest films, exhibitors in their territory should get their terms. They offer prompt shipments and guarantee no duplicates.

From Camden we learn of the incorporation of The Aerial Amusement Co.; objects, to instal aerial illusions and moving pictures; capital \$100,000; incorporators, Henry B. Lord, George H. Gordon, Frederick J. Hafner, J. Willard Morgan.

The Toledo Film Exchange Company, with a capital of \$30,000, was incorporated at Columbus by H. E. Smith, L. M. Salisgiver, Carl F. Miller, F. E. Fredericks and Chas. A. Narse. The company will deal in moving pictures and supplies for Cinematograph machines.

Correspondence.

IT IS A POOR RULE THAT WON'T WORK BOTH WAYS.

CINCINNATI, Ohio, Sept. 15, 1907.

Editors MOVING PICTURE WORLD:

Perhaps you would be interested to learn the latest development of the moving picture business in Cincinnati. I have been an electrician and operator for six or seven years, but the facts I relate beat anything I have ever before experienced. Two men, one a delegate for the carpenters' union and the other a delegate for the pipe fitters' union, have formed a partnership and are starting in the moving picture business. They offer to pay operators from nine to ten dollars a week, seven days a week, pay his overcharge and go to the film exchange for the reels and finally to clean up the place.

These men are champions of union labor. They draw a salary from their unions for getting their men union wages, but when they become employers themselves their lofty principles are sacrificed to the most sordid claims of human nature.

I belong to the local electrical workers' union and believe in fair play and a square deal all around.

Yours truly,

WILBERT BREADWELL.

PARISIAN ENGLISH.

BAR HARBOR, ME.

Editor MOVING PICTURE WORLD:

Dear Sir:—A celebrated French firm of film manufacturers are placing some beautiful specimens of film photography on the market, but I wish they would guillotine the Frenchman who translates their titles for them. Some of the translations are ridiculous and occasionally come a title that he could not find a literal translation for, and he lets it go in French. The spelling is equally bad and inexcusable. In one set of films that came to me of my theaters last week the following mistakes occurred: "Palmystry" was spelled "palmestry," and "wordling" as "wordling" in one film; in another "redeemed" was "redimed," and "frolics" was made to appear as "foltics." We in the moving picture business claim to be educating the masses, but if we present such examples of orthography to an intelligent audience they will jeer and tell us to go and buy a spelling book.

Your truly,

C. E. LINDALL.

September 22, 1907.

THE MOVING PICTURE WORLD.

Film Review.

TERRIBLE TED.

BIOGRAPH.

(Amended description.)

A youthful victim of dime novelists, fired with an ebullient ambition to emulate the deeds of daring credited to Wild West Bill, sits clandestinely reading one of Nick Carter's masterpieces. Mamma, dear, enters, and snatching the virtuous paper-back from him, tears it into bits and commands that he turns his attention to his lessons. Teddy, however, is well supplied with literature of that ilk, and no sooner is Mamma out of sight than he breaks for another. While absolving the bold, uninitiated doze off to sleep and dreams that he is a bold, bad man of the boundless West—b-a-d as they make 'em, tough as bull beef and a gun-fighter for further orders. Armed to the teeth, he starts out on a rampage. Through the streets he rushes, terrorizing the town, until we next find him Westward bound in a stag-coach. The coach is trolling along its tortuous way, when a gang of highwaymen leap from the brush and cover the driver and occupants with their guns, and are about to relieve all hands of their wealth when Ted, from the windows of the coach, indulges in a little gun-play and measures each bandit lengthwise. The scene that now seems shows the interior of a tavern of the camp. Around the bar hang a bunch of cow-punchers, bull-whackers and tin-horn gamblers, when Teddy blows in. He produces a roll an big as a Vienna loaf and suggests a little game of "draw." One low-down gazabo obliges him and tries to pull a queen deal, when Ted yanks out his "45" and puts him to sleep with his boots on. The others are about to interfere, but Ted has them covered, and they slink out of the shack like a lot of whipped coyotes. From here he steals into his own cabin and comes out in a big black bear, about to attack an Indian squaw. Ted's perception is hung on a hair-trigger and, reasoning that a knife would be more effectual than a gun, whips out his dagger and after a spirited conflict, dispatches Mr. Bruin. A bit strenuous, eh! Well, I guess! So he hikes off to a shady butte and lays down on a bed of aspilleria to rest. Here he is surprised by a sortie of redskins, and being unprepared for the onslaught, is captured and tied to a tree. For a time it seems that "all bets are off," until the grateful Indian woman arrives and releases him. For this act of kindness the prince and his men meet him with at the hands of the chief. But, hist! the ubiquitous Ted is on hand and avenges her death by killing her slayer. He then makes for the wigwam and, in the dead of night, kills the whole bunch while they sleep, carrying away with him each one's nature-given coiffure. Things are surely coming his way—swat!!! one on the side of the head from Mamma wakes him to realize that his life as a bold, bad man was but a dream. The boy who enacts the part of Ted, despite his extreme youth, is indeed a modern Aristophanes, going about his work with a serious earnestness that is ultra-wonderful. As a laugh-producer we are at a loss to find adjectives adequate to qualify its value, and can only say it must be seen to be appreciated.

A RACE FOR MILLIONS.

EDISON.

Synopsis of Scenes: A miner's cabin in the mountains—Mines don't pan out—Gambler offers money for hand of daughter—

The insult—The stranger appears—The blow—Girl shows stranger to main road—They part—Stranger shot by gambler in ambush—Gambler escapes—Girl finds stranger wounded—She brings him on her horse to cabin—Miner leaves—Gambler enters—He locks the door—The kiss—The stranger to the rescue—The fight—Gambler thrown through the window—Wounded stranger falls in arms of girl—Miner on the mountains—He finds a gold mine—Wants the gold—He offers it over to girl—Gambler recovers his hand—Girl finds her father—He recovers—They go to stake off claim—Gambler has been there first—They realize his intentions—Minutes mean millions now—Girl reaches main road as gambler mounts his horse—Race to record mine—Gambler reaches railroad station—Conductor bribed—Train pulls out ahead of time—Girl arrives too late—All hopes lost—Stranger arrives in his automobile—Learns the truth—Girl leaps into auto—Off after the train—Girl wins—Mine is recorded—Gambler arrives—Warns stranger to leave town or be shot—Interior of Recorder's office—The girl pleads with "Her Stranger" to save him—He refuses—He releases him—The girl is sold—He goes to meet his fate—Night in a Western town—Streets deserted—Gambler and stranger seeking each other—They meet—Two shots—Gambler falls—The suspense is over—The girl appears—Finds "Her Stranger" alive—He holds her in his arms—She has won something more than millions now.

GITANA, OR THE GIPSY.

ITALIAN CINES.

The scene opens at the King's Palace, where the Prince, who is heir to the crown of the house, is seemingly suffering from some incurable malady, from which in vain the courtiers endeavor to arouse him. Finding this in vain, they summon the three court physicians, who, after full and complete examination of the Prince, adjourn on one side for consultation and diagnosis. This takes so long it quite wears out the patience of the Prince and his attendants; which is only diverted when the Court Jester appears with a large syringe full of water which the physicians have laid aside while making the diagnosis of the case. He proceeds to try their own medicine upon the physician, squirming the contents over them upon which they beat an ignominious retreat to the interior apartments of the Prince, who at last rouses himself to take notice of what is going on around him and laughs loudly at the discomfiture of the three physicians. The mother of the Prince, hearing his unusual merriment, appears on the scene and is overjoyed at his recovery from his indisposition and leads him away into the grounds of the Palace, where among the sylvan scenery an alfresco picnic has been arranged for his benefit, where dancing girls exhibit their skill with feet and tambourine before him. Gitana, the gipsy, is now introduced to the notice of the Prince, who skillfully performs the dance of her tribe, at the conclusion of which she kisses a flower she wore at her breast and throws it at the feet of the now alert and infatuated Prince. She vanishes from the scene. The Prince hastily descends from the divan on which he had been seated during the ceremonies, picks up the flower and hastens after Gitana who has made her way towards the camp, which appears to our view with the members of the gipsy tribe whiling away the time with cards and dice. The dice throwers are soon in alteration as to the result of one throw. Quickly

drawing their stilettoes, they are about to wreak summary vengeance upon one another, when Gitana appears just in time to separate them and turn them from their deadly impulse. An old gipsy appears at this moment, to whom Gitana runs and asks her to describe her future. The old gipsy does this, but not quite satisfactorily to the girl, who goes into her caravan and there produces from an inner drawer a pack of cards which she proceeds to manipulate to tell her own fortune. The result is extremely unsatisfactory, for from the cards she gains the ace of hearts, which shows as an oracle the full success of her wishes. Holding up the card to view, the ace of hearts turns into the Prince, who offers to Gitana from the card his hand and heart. Gitana, being now quite assured of her success, while the tribe is sleeping, wanders away to the Palace where the Prince, not being able to sleep, owing to his thoughts of the gipsy queen, Gitana, leaves his courters and wanders in the Palace courtyard alone. To his amazement Gitana suddenly appears around the balustrade and the pair are very quickly clasped in each other's arms, showing the spontaneity of their love. The Prince invites her to the Palace, begging of her to go, but she refuses, inviting him to her caravan. Leaving the Palace, the Prince throws his cloak around Gitana and together they wander through the beautiful grounds and sylvan scenes of the Palace, at last arriving at the gipsy camp, where the Prince again renews his promise of sincerity and love for the girl. Two cripples now appear on the scene and beg alms, but Gitana instantly dissolves their suspicion, introduces the Prince as a friend when they throw away their crutches, and the half, lame and blind gipsies, who have their relations to their queen, Gitana and her escort. Summoning the dancing girls of the tribe, they at once proceed to make merry and to give the scene its proper setting. While in the midst of these festivities the old gipsy crane appears, leading the King and court attendants into the midst of the assembled tribe of gipsies, who immediately surround the Prince as though to protect him from harm. The Prince goes to his father, explains the cause of his presence at the gipsy camp, introduces Gitana, the gipsy queen, as the one on whom his happiness depends; she falling at the feet of the King, begs his forgiveness for his baseness while the King reluctantly gives, at once proclaiming his consent to their nuptials, and requesting their return to the Palace, to which they go in one triumphant joyous procession, traveling again through the beautiful scenery until they arrive at the reception hall, where the Prince introduces to all the attendant courtiers and ladies of the Palace his betrothed Princess, who is received right royally and graciously by all, as being the one who has the happiness of their Prince at heart. Here we leave them to the full enjoyment of their nuptial festivities, thus showing "that love, like death, levels all ranks, and can even wed the Prince to the peasant."

NATURE FAKIRS.

KALEM.

The Nature Fakirs were first introduced at the Ananias House, the headquarters of the Ananias Club, from which are proceeding a number of the gentry of the club, followed by an old professor and his assistant. Upon their entry into the group they are greeted cordially. The secretary of the club

is called forth to read a series of resolutions which have been drawn up in favor of the professor, and the professor is presented with a camera. The professor and his attendant then start for the wilderness. They have not proceeded far before they come to a barn and are interestingly examining the fauna growing on the outside of the barn. While they are in conversation as to the qualities of it, there appears upon the scene an enormous chicken-like creature termed a "Dingbat." After attracting the attention of the professor and his attendant, he goes through a series of hornpipe dances, in which the onlookers join. It is too important a matter to let such an interesting occasion pass, therefore the attendant seizes his camera, and is proceeding to focus it, to get a photograph of the "Dingbat," when he looks the attendant and the professor, and they are soon on their knees begging for mercy; the "Dingbat" then vanishes into the barn again. Proceeding on their way, they come to a place which they have selected for their camp, and with fire burning they make preparations for their meal. They sit down by the fire and are busy examining specimens of insects and butterflies, which they have taken in their rambles. Then Mr. Bear comes up and introduces himself to the attendant and the attendant in turn introduces Mr. Bear to the professor, and after the proverbial bear hug he joins them at their meal.

At the conclusion of which they proceed to leave his bearishness in possession of the camp. His Bearishness hastens their departure by taking up a rifle and firing it. Following their journeys through the woodland of nature, they come upon an Elk-Orna, and two Dandy Lions. The Dandy Lions proceed to milk the Elk-Orna and to drink the laetœ fluid, in which interesting position they are discovered by the professor and his assistant. This interesting fact the assistant proceeds to photograph for his records. After such a day's adventures they prepare their report and hasten away to the President at Lobster Bay, whom they find at work in the office of the Club. The president, after reading such nature faking as described, is intensely amused and ridiculous their report, which he ultimately tears up. Then, with his pitchfork, he chases such candidates for the Ananias Club out of the hay field.

CHEEKIEST MAN ON EARTH.

MILES BROS.

This is by far one of the best of the farcical offerings of the season, as the authors have caused the "Cheekiest Man on Earth" to be guilty of some intensely amusing escapades. It is first seen sauntering through a park, when he suddenly runs upon a young man stealing a kiss from his sweetheart. Without more ado the cheeky individual pushes the other to one side and then plants a resounding smack on the blushing cheek of the girl. With a Chesterfieldian bow he goes his way, followed by the angry girl and her lover. He is next seen taking a fresh lighted cigar from the mouth of another man, and then he walks jauntily through a beer garden, reaching from table to table and literally absorbing the various liquid refreshments set before the guests of the place. Out on the street once more, he gently snatches a kerchief from a passer-by, then finding on his way on the pavement, goes merrily on his way in search of new fields for the display of his peculiar talents. In the meantime his victims are close upon his heels, and the act closes with the

"Cheekiest Man on Earth" receiving a well-earned drubbing.

INVALID'S ADVENTURE.

MILES BROS.

The scene opens with an invalid seated in a rolling chair, accompanied by the usual attendant. Just as the attention of the nurse is momentarily called away, the invalid is seized with a mad desire to do a little exploiting on his own account. He starts the chair away with a rush, and by the time the startled attendant recovers from his amazement is yards away and racing like a whirlwind. Then follows a wild chase through streets and byways, with any number of ludicrous and highly amusing accidents en route in each of which the invalid manages to retain his equilibrium. Finally, the rolling chair is turned toward the country, and then along the banks of a rushing stream, into which he tumbles, and, becoming entangled in the chain, is nearly drowned. At this moment the attendant, with half a score of villagers, reaches the scene and drags the old man from the water. As he is being bundled away he is seen to expostulate feebly but volubly.

GETTING EVEN.

GODFELLOW.

A large family are seen on the front doorstep, father, mother, and eight or ten children. Carpenters are busy tearing down the house over their heads, and landlord has given them notice which reads in type on the screen: "If house is not vacated to-morrow, we will begin to tear it down." Husband and wife now conclude that they must find a house and move. He calls a moving van and all get busy loading it up and the children are also loading on back of van. Man and wife have van stop in front of several places with "To Let" signs on them, but when landlord sees what a bunch of kids he has, they all refuse to rent him a house. After they have been turned down by several such people, man and wife get their heads together and plan a novel deception. All the children are taken from rear of van, loaded into an express wagon and are now seen stopping at the gate of a cemetery.

The children are romping and playing about the mounds and monuments, when scene changes to the old folks still looking for a house. Landlords inquire if they have any children, and wife replies that they are all in the cemetery, which appears on screen. Wife of course, uses her handkerchief freely while replying to landlord's question. Man and wife are now seen getting lease made out for the cemetery, which also appears on screen. Scene now changes to cemetery with express wagon appearing at gate. Man, wife and driver loading up to return to new home. When wagon load of kids arrives at house, landlord puts in his appearance, making a strong protest, but man and wife shake the lease in landlord's face. Kids are ushered in in spite of landlord, who does his best to prevent it, but finally gives up and man and wife and kids are all going in, some pounding drums, blowing horns, clapping tin cans together and raising Cain in general. Tenants on both sides are seen to come out to landlord about the lease, and to yell. After all has quieted down, landlord is going by and all the kids are seen on street and doorstep. One of the boys is sprinkling the lawn. He squirts water all over landlord. At same point another boy pushing a lawn

mower trips him up, when all the kids get on top of him; another blackens his face with charcoal. Out comes the old man carrying a handful of ashes. He calls the kids off and in his effort to help landlord up spills ashes all over him. They get into an argument and start wrestling, when wife puts her head out of window with bucketful of garbage. Men separate just in time so landlord gets it all. Children now come at him again, and tying him to a post, all dance around him with clubs and sticks. Man and wife call kids into house. Landlord has untied himself and some passing ladies assist him on his way.

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iel Boone; or, Pioneer.....1000 ft.
ays in America.....1000 ft.
ddy Borden.....633 ft.

ESSANAY.

ng Dances, Nig.....887 ft.
e of the Household.....550 ft.
e. Inquisitive.....550 ft.
ow. But Sure.....647 ft.
- Awful Skate.....683 ft.

GAUMONT.

Good Wine.....23 ft.
Motorcyclist.....247 ft.
Magician.....360 ft.
ter the Fancy Dress Ball.....462 ft.
e Magneted Man.....462 ft.
Helmets.....234 ft.
oking at a Ballroom.....234 ft.
e Dummy.....462 ft.
ing, Goliath.....260 ft.
ing, Duker.....407 ft.
oking for the Medal.....424 ft.
lucky Interference.....224 ft.
s' Room.....404 ft.
ama in a Spanish Inn.....404 ft.
etting His Change.....320 ft.

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That Dog Gone Dog.....672 ft.
Goldstein's Luck.....625 ft.
A Disastrous Flirtation.....625 ft.
The White Slave.....625 ft.
It Serv'd Them Right.....866 ft.

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Roggy's Camping Party.....793 ft.
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MELIES.

Drink.....312 ft.
Bewildering Cabinet.....370 ft.
A New Death Penalty.....400 ft.
The Devil's Law.....400 ft.
Caped.....500 ft.
The Skimping Cheese.....280 ft.
The Tunneling English Chancery.....1060 ft.
Under the Sun.....1000 ft.
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Rogues' Tricks.....265 ft.
Mysteries Retort.....280 ft.
The Witch.....230 ft.
Seaside Flirtation.....230 ft.

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Checkist Man on Earth.....508 ft.
Iables in the Woods.....666 ft.
Female Regiment.....666 ft.
"Once Upon a Time There Was.....700 ft.
Great Woman, Sir.....700 ft.
Lion Hunt.....700 ft.
Female Wrestlers.....508 ft.
Happy Boy as Boxer.....666 ft.
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Twin Baby Deaths.....535 ft.
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